

English Reprints

THOMAS WATSON

8112
-1 Poems

VIZ. —

The 'EKATOMHAIÁ or Passionate Centurie
of Love

[1582]

Melibœus, sive *Ecloga Trobitum*, etc.

1520

An Eglogue upon the death of Right Honorable
Sir Francis Walsingham

1590

The Teares of Fancy or Love disdained

Posthumously published in 1593

From the unique copy in the collection of St. Christie Milet, Esq

EDITED BY

EDWARD ARBER

F.S.A. ETC. LATELY EXAMINER IN ENGLISH

LANGUAGE AND LITERATURE

TO THE UNIVERSITY OF

LONDON

LONDON

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SOME ACCOUNT of the WRITINGS of THOMAS WATSON.

LIKE a diver returning from the deep, we here gladly present for lost Pearls of English Literature. The oblivion which has hitherto covered the name and works of Thomas Watson has been wholly unmerited. Adequately acknowledged in his own time, he gradually became lost amidst the host of competitors for the Attention of the Nation: until he himself has become unknown even to writers of Guides or Handbooks to English Literature; and his works have become among the scarcest of the scarce in our language. Not but what there have been a succession of Scholar-Critics from Steevens to Collier, who have understood and quoted him; and have commenced a reaction in his favour. Nevertheless, it has come to pass, that Watson—singular and sweet Poet though he was—the author too of ten separately printed works, beside others which never came to the press—that this remarkable Poet has disappeared from the ordinary Literary History of England.

Among assignable reasons for this is the timidity or incapacity of most men for original discrimination and appreciation; and for the bold avowal of an unaccredited Poet. This liability not to understand, to inflict unintentionally the injury of neglect, is not uncommon. A teacher or interpreter seems ever to attend on the works of the highest literary creators; not so much from flaws in genius and creative power; as from the multiplicity of books, or from our want of judgment, or from our hesitation to venture an adequate recognition in the teeth of ignorance. It needed Addison to point out the superlative majesty of *Paradise Lost*; and Pope had to teach the English Nation the greatness of Shakespeare. Comparing greater with smaller things there is need for some one to call attention to Watson. Let us join together in ascertaining his true position in the Story of English Mind. Let us restore—after nearly three centuries of obliteration—his name, in golden letters, to the great Bead-Roll of the acknowledged Poets of Great Britain.

The forgetfulness of Watson is strikingly shown by the way in which his printed works have perished. No Public Library can pretend to a complete set of them. To reproduce—as far as they can now be reproduced—the four works here reprinted, recourse has been obligatory to two of the most celebrated private collections of English works in this country, those at Britwell and Stand Rectory, while I have been quite unable to meet with the Author's *Amintas*, his translation of Coluthus, or his *Compendium Memoriae localis*.

Further, in the *Ἑκατομπαθία* as will be seen below, there are references to works by Watson, which apparently never came to the press at all. These or any of them, if still in existence, have yet to be made known. It would be well if search should henceforward be made after these and other unprinted compositions that were possibly written by Watson, during the concluding ten years of his life.

Under all these circumstances; it is a matter for great congratulation that we can here present all admirers of true Poesy with four of Watson's works, one Latin, and three English, all complete; with the exception of two leaves in *The Tears of Fancy*, unfortunately wanting, but which, it is to be hoped, with a higher estimation of the Poet in future stimulating the search, will not be lost to us for ever.

What we now desire, is to give—more by way of temporary preface than any exhaustive enquiry, satisfying all reasonable interest—a short sketch of Watson's ascertained writings: leaving the Texts here presented, to the study, appreciation, and delight of every Reader.

To Anthony-a-Wood's account of his Life, we can add but little.

THOMAS WATSON, a Londoner born, did spend some time in this university, not in logic and philosophy, as he ought to have done; but in the smooth and pleasant studies of poetry and romance, whereby he obtained an honourable name among the students in those faculties. Afterward retiring to the metropolis, studied at common law at riper years. [*Melibœus* and *Amintæ Gaudia* are then referred to.] He hath written other things of that nature or strain, and something pertaining to pastoral, which I have not yet seen, and was highly valued among ingenious men, in the latter end of Q. Elizabeth. *Atk. Oxon.* i. 601. *Ed. by Bliss.* 1813.

As our Poet was but young on the publication of his *Antigone* in 1581, we may guess him to have been born about the time of Queen Elizabeth's accession in 1557, and consequently dying in 1592, to have finished his career in the prime of life, probably between forty and fifty years of age. His publications tell us, in one way or another, that he was of gentle blood, born in London, educated at Oxford, a student at law, probably a member of one of the Inns of Court, and that before 1581 he sojourned some while at Paris, probably associating there with the Walsingham family. In his Latin-English Eclogue *Melibeus*, he puts these lines into the mouth of Thomas Walsingham (Tityrus)—Thy tures have often pleas'd mine eare of yore,

when milk-white swans did flocke to heare the sing,

Where *Seane* in Paris mak'es a double shore

See p 157

He appears to have returned to England, and to have employed some part if not all the remaining twelve years of his life, in the study of poetry and polite literature: publishing in that period five Latin and three English works, and leaving, without all doubt, behind him, considerable unpublished pieces, in both these languages. One in Latin, *Amintæ Gaudia*, was published in 1592, immediately after his death, and *The Teares of Fanny* in 1593; others, we know from the 'Εκατομπαθια, to have been far proceeded with, while some few, as will be presently seen, did actually escape to light in Poetical Miscellanies subsequently published.

Though Watson apparently took no degree at Oxford, he must have been a prodigious Student in those branches of knowledge to which he addicted himself. As regards languages, Greek, Latin, Italian, French, with his own mother tongue, were at his command. He made himself at home with the entire body of Greek and Latin poets, and consequently with the whole ancient Pagan mythology. He early occupied himself with translating Petrarch's Sonnets from the Italian into Latin; and seems to have delighted in many of the minor Italian poets of that school. WILLIAM BIRD and he first published Madrigals in English. With the works of PIERRE DE RONSARD, ESTIENNE FORCADEL, and other like French poets, he seems also to have been familiar. CHAUCER is referred to at p 41, and SPENSER magnified in the beautiful Elegy at p 173. So varied was his reading, so catholic his appreciation.

He wrote at first and chiefly in Latin, then the speech of European culture, afterwards and possibly to a less degree in English. In connection with this, we should recollect his date. Contemporary with Spenser and Sidney, and rather before Shakespeare. His works tell us of his aristocratic acquaintance, PHILIP HOWARD, Earl of ARUNDLE, EDWARD VERE, Earl of OXFORD, Sir PHILIP and Lady MARY SIDNEY, the WALSHINGHAM family, and the like; and also of his literary friends, such as W. CAMDEN, J. LYLIV, M. ROYDON, T. ACHELRY, G. PELLE, who complimented him in verse, as well as SPENSER, WILKINSON and OCKLAND, to whom he rendered like tribute.

We now come to Watson's position among the English poets of his time. If English Imaginative Poetry were classified, it might group under three classes. The earliest in time—the ALLEGORICAL—represented by Chaucer, Gower, Stephen Hawes, Spenser, Giles Fletcher, and others. The next in our history—the AMATORY—brought into England by Henry Howard, Earl of Surrey and Sir Thomas Wyatt, as will be seen in our approaching Reprint of Tottel's *Miscellany*. The DRAMATIC—represented by Shakespeare and a host of others.

Of these Watson belongs to the second group of Writers. He is, in the History of our Poetry, a lineal successor of Surrey and Wyatt. Among all English poems published during his lifetime, his English poetical works—if an opinion might be ventured—should rank next to Spenser. That is, he should be placed before Sidney as a Poet. Richard Barnfield in his *Affectionate Shephearde*, 1596, in upbraiding Love, thus refers to them all three

By thee great Collin lost his libertie,

By thee sweet Astrophel forwent his ioy;

By thee Amyntas wept incessantly

They are all equally original, each writing after a different manner, yet in power of gifts, genius, and learning, we would put Spenser first, Watson, second, and Sidney, third. Though the Amatory group of Poets imitated foreign authors more largely than those of the other two classes, yet it was not servilely done. Their close contact with some of the best foreign Poets did but bring out the good that was in themselves; and the reader of this Reprint will recognize in it some very choice English poetry.

We have now to chronicle year by year, such scattered notices of our Poet as we have been able to collect, merely expressing a hope that subsequent gleaners will be able to add much more to our knowledge of him and his works. We shall distinguish by (a) (b) (c) &c such additional poems by Watson as are not included in the four texts here reprinted.

And here first, we must notice several works which are referred to in *The Εκτομπαθία*

(a) "And where he mentioneth that once hee scorned loue, he alludeth to a peece of worke, whiche he wrote long since, *De Remedio Amoris*, which he hath lately perfected, to the good liking of many that haue seene and perused it, though not fully to his owne fancy, which causeth him as yet to keepe it backe from the print"—See I, p. 37

(b) "The Authour borroweth from certaine Latine verses of his owne, made long agoe vpon the loue abuses of *Inphiler* in a certaine peece of worke written in the commendation of women kinde, which he hath not yet whole perfected to the print"—See LXXV, at p. 111

(c) The annotation to VI, at p. 42, begins thus "This passion is a translation into latine of the selfe same sonnet of *Petrarch* which you read lastly alleaged, and commeth somewhat neerer vnto the Italian phrase then the English doth. The Author when he translated it, was not then minded euer to haue imboldned him selfe so faire, as to thrust in foote amongst our english Poets. But beinge busied in translating *Petrarch* his sonnets into latin new clothed this amongst many others, which one day may perchance come to light."

(d) The Latin verses *Quid Amor*, at p. 134, "which because they may well im-
porte a passion of the writer, and aptly besitte the present title of his ouerpassed
Loue, he setteth them downe in this next page following, but not as accompt-
able for one of the hundreth passions of this booke"—See XCVIII

These, and possibly other like completed poems in Latin, soon circulated in MS. Stephen Broelmann, a German Jurist and Poet, of Cologne, wrote to Watson while he was at Paris, the following verses (reprinted before the *Antigone*), urging him to print his works

Si nostræ tecum preculæ Watsonæ, valeant,
Non tua tot chartis scrinia plena forent,
Sub prælo tua Musa foret, lucemque viderent
Iudice quæ Phæbo candido metra facis.
Atque ego si quicquàm sapio, nouique Heliconæ,
Carminis ille tui est ex Helicone liquor
Classica suæ canis, teneros seu dicis amores,
Mars tumido, tenui carmine gestit amor
Thurcanus Petrarchæ tuo stat carmine diues:
Mundo vti nam fieret notior ille labor.
Plebs ignara licet Phæbeæ fiendis honores
Negligat, et quicquid clarius esse potest:
Tu tamèn a doctis doctus dicere Poeta,
Inque suo precio nobile carmen euit
Præsertim Antigonen vel Zolus ipse probabit,
Ad prælum duci si paciaris opus
Ergò tuum celebris portet super æthera nomen
Fama, nec in tenebris ampliùs esse sinat.
Nam licet es iuuenis, tamen haud iuuenilia pangis.
Et vena polles, ingenioque bono
Ah pudet vltèrius iuuenum laudare senili
Carmine, quidd nostro carmine maior eas
Et àgè, percolito dulces ante omnia Musas
Vilis ille labor, dulcis et ille labor
Sed Venus irata est, dum celas carmen amoris:
Phæbus et ipse dolet, dum sua dona tegis
Si semper Danaen tenuisset ahænea turris,
Aurea non essent pondera nota Iouis

1581. I We now come to Watson's first publication, a translation into Latin of Sophocles' *Antigone* thus entered by the clerk of the Stationer Company

"31 July 1581. John Wolfe. Lycenced vnto him, &c. Aphoc
Antigone, Thoma Watsono interprete. vjd."

J. P. COLLIER. *Ext from Regs. of Stat Co. ii 149 Ed. 1584*

Of this work, there is a copy in the British Museum. [Press mark, 1070 m. 3r.] The title runs thus: "*Sophoclis Antigone Interpretæ Thoma Watsono & V studioso* Huic adduntur pompæ quædam, ex singulis Tragediæ actus deriuatæ, et post eas, totidem themata sententijs refertissima; eodem THOMA WATSONO Autore. LONDINI Excudebat Iohannes Wolfius 1581."

As his earliest known published poem, and his own account of his early studies, we here give his entire Dedicatory Epistle
(2) Nobilissimo pueri, claroque multis nominibus, PHILIPPO HOWARDO Comiti Arundeliæ, THOMAS WATSONVS solidam felicitatem precatur

N Obilibus prædiques aui, virtutibus aucte,
Doubus Aonijs nobilitate Comes
Accipe tantilli iuuenilia carmina vatis,
Et multi morticui volue laboris opus
Nec mea Callimachi, neque Coi Musa Philoctes est.
Quodque ferat, vulpes nil nisi tegmen habet.
Sed curant hominum mentes, non munera Diui.
Ergo age, coelibus par, imitare Deos
Quid si mendosus fuerit meus iste libellus?
Quid si neglecto carmine culpa subest?
Candida et atra suo perlustrat Cynthia vultu:
Phœbus adit radijs candida et atra suis
Vestraque consueto capiet clementia vultu,
Quæ sunt in versu candida et atra meo.
Marsioe, Arachnoe, Iri, Smyntheus, Tritonia, Cræsus,
Cantus, fila, stipem, postulat, optat, amat;
Cantus, fila, stipem, Smyntheus, Tritonia, Cræsus,
Nec dignatur, musicus, alma, potens.
Tuque minora meis (recinit si vera propellus)
Carmina camminibus muneris instar habes
Atque ego non tanti primæuos duco Poetas,
Vt nihil in nostris laudibus esse velim
Forisitan et Phœbo, fecique volente Minerua,
Vnde meo patris Marte triumphus eat
Tu benè si censes, ego te censor beatus
Apponam stimulos viribus ipse meis
Et faciam lectus quod multi sæpè rogarunt,
Plura vt sub præli pondere scripta crepent.
Ipse licet Momus vano submurmure ore,
Inuidus et piceo Zoilus yngue premat:
Iudicij censura tui superabit vtrumque,
Et capiti ponet laurea sarta meo.
Inde satis felix, dicar tuus esse Poeta,
Et famulus fieri cum Ganymède Iouis.
Scilicet hoc olim cœpi sperare lucellum,
Dum studijs totus tempora prima dedi.
Dumque piochl patria lustrum mediumque perëga
Discere diuicis cedere verba sonis.
Tum satis Italice linguas moresque notabam,
Et linguam, et mores Gallia docta tuos
Vt potui, colui Musas, quodcumque ferebai.
Charus et imprimis Iustinianus erat.
Sæpè sed inuitam turbauit Pallada Mauors,
Sæpè meo studio bella fuere moræ.
Castia tamen fûgi, nisi quæ Phœbeia castra
Cum Musis Charites continuere pias.
Bartole magnus eras, neque circumferre licebat,
Nec legum nodos Balde diserte tuos;
Atipui Sophoclem, docui nutescere Musas:
E Græcis præpigi metra Latina modis
Taliter absuens turbatus vtilis horas,
Antigonen docui verba Latina loqui
Momenti res magna, meis quoque viuis impar
Ni daret ipsa mihi sedyla Phyllas opem

Tandem opus exactum volui lacerare, vel igni
 Tradere, quodd Latio Græcia maior erat
 Plurima sed vetuit prudentium turba virorum :
 Me simul Eulogijs concelebrâre suis
 Indè rudes iterum coepi limare camœnas,
 Et magis intenta consolidare manu
 Tum quœrendus erat, mihi qui Patronus adesset,
 Et mea qui tegeret numine scripta suo ,
 Qui Phœbo charus, Musis qui charus alumnus
 Esset, et Aonijs fontis amaret aquas ,
 Qui clavis ortus proavis, pietatis amicus
 Esset, et ipsius candida cura Iouis ;
 Tu quia talis eris, et masculagloria regni,
 Supplice Mœcœnas voce vocandus eras.
 Ergo tantilli non aspernare clientis,
 Quod tua iam virtus sola proposcit, opus.
 Fabula trita, olim murem fecisse, Leoni
 Quod satis acceptum, quodque salubre fuit.
 Quamvis indignus, quamvis ignotus adesset,
 Sumpsit ab infirmo paupere Pyrrhus aquam.
 Sic mihi sit facilis cultura potentis amici,
 Sim licet ignotus, nec meruisse queam
 Velle meum pro posse datur, pro munere carmen,
 Et cupit Antigone charior esse tibi
 Charior esse tibi sperat, quam chara Creonti,
 Quam fuerit patrio vel peramata solo
 Iamque reuiuiscens, et Musis ducta Latinis
 Huc venit, et Thœbis amplius esse timet.
 Mira tibi referet, si vis miracula nosse
 Atque pium faceret, ni pius ante fores
 Illicitam legem tumidis mordebit Iambis ;
 Fascibus impauido, proferet ore Deos,
 Tum quid sit pulchrum, quid turpe, quid vile, quid non,
 Dicit et imperij quam sit amarus amor ,
 Quam noceat veri monitus contemnere vatis :
 Quam vertat celerem Sors malesana rotam ;
 Principis et placitum quam pendula turba sequatur,
 Et quanti faciant cœtera membra caput
 Hæc, et plura tuis planè præfiget ocellis
 Antigone, studio docta docere meo
 Viue, vale Generose Comes : quot sæcula ceruus
 Viuit, tot foelix sæcula viue : vale

Vestri honoris observantissimus, Thomas Watsonus Londoniensis.

(f) The *Pompe* are four groups of impersonations such as *IUSTITIA, cum sceptro* *IMPIETAS, vir cum mucrone*, &c, in short poems too numerous to quote here, and are preceded by this second dedication to Lord Howard of Arundell.

Hæc mea si quæquam placuit translatio, Cômes
 Inclyte; materies aut bona si qua subest :
 Hæc mea pompa simul positque legenti,
 Quam totam Antigones fabula tristis habet.
 Insuper apposui pompis, quæ digna notatu,
 Themata; quosque probes utilitate sua
 Tu dignare igitur vultu lustrare benigno,
 Quod dedit ignoti Musa benigna viri.

Vestri honoris studiosissimus Tho Watsonus

(g) The four *Themata* "deducted out of the bowelles of *Antigoni* in *Sophocles* (which he lately translated into Latine and published in print"—See p. 115) are apparently exercises in different kinds of Latin verse. They are severally as follows:—

(1) *Cæcam philanthropi multarum calamitatum, causam esse, ex Creontis exemplo discimus*, written in Iambics.

(2) *Quam sit malum publico Magistratus edicto non parere, Antigone exemplum docet* written in Anapaestic Dimeters

(3) *Quæ corrigere non possumus, ea attentare nē velimus docet Ismene, vitæ quiete formam tradens*, written in Sapphics

(4) *Amare simul et sapere vix cuiquam dari, interitus Hamonis docet*, written in Choriambic Asclepiadean verse The 3rd, 4th, 8th, 9th, and 10th lines of this *Thema* are quoted at p. 115

To this work among others W. CAMDEN contributed the following lines

M. Thema Watsoni Antigonen
 A Nē Sophocleæ Cemo fas laude litare?
 Fas est thure Deo, laude litare viro
 Tum Watsone tibi victurâ laude litandum
 Laus tua sitque tibi quod sua thura Ioui
 Namque Sophocleus Genius tibi mente receptus
 Insidet, Ausonium seque subindè stupet.
 Antigonen quicunque legit, sic iudicat, illam
 Qui lêget, relegit quique relêgit amat
 Vnus in alterutro Genius sic emiaet, vno
 Alterutro, Tragics vnus vterque modis
 Perculit ille suis numeris Orchestra Pelasgum,
 Tu pompis Latinus nostra i hœna quatis
 Verba illi Græco, vernant tibi flore latino,
 Venaque dicendi diues vtrique fluit
 Sed tibi quid laudes venâ de paupere promo?
 Sic solem fumis irradiare pao
 En victura comis Phæbi tibi laurus obumbret
 Et decus hoc minus est, quàm meruisse decus

Soon after the appearance of the *Antigone*, Watson must have summoned up courage to 'thrust in foote among our English Poets' George Peele refers to

These layes of *Loue*, as myrth to melancholie
 To follow fast thy sad *Antigone*

1582.

(b) The earliest printed English verses by Watson with which I am acquainted, are the following prefixed to G. Whetstone's *Heptameron of Crull Discourses*, &c. [Ent Stat Hall, 11 Jan 1582]
 T. W. Esquer, In the commendation of the Author, and his needefull Booke.

E Ven as the fructfull *Lee*, doth from a thousand Flowers,
 Sweet Home draine, and layes it vp, to make the profit ours
 So, Morall *Whetstone*, to his Countrey doth impart,
 A Worke of worth, culd from ye wise, with Iudgement, wit and art
 No Stage Toy, he sets forth, or thundring of an Hoast,
 But his rare *Muse*, a passage makes, twixt burnyng fier and frost
 Suche Vertues as besee me, the worthy Gentles breast,
 In proper colours he doth blæ, by followyng of the best:
 The Vertue is but rare, and Vice not yet in vse,
 That modestly he not commends, or mildly shewes th' abuse
 Such matter in good wordes, these few leaues doo reueale,
 Vnforst or straine, as yat it seemes, a naturall common weale
 Of forced Marriage, he dooth shew the foule euent,
 When Parents ioyne, the Childrens hands, before their harts consent
 And how these fortunes eke, in wedlock seeldom proue,
 Vnequall choice, in birth, in yeeres, and Childrens hasty loue.
 Yet he with learned prooffes, this sacred state dooth raise,
 (As it deserues) aboue the Skies, in wordes of modest praise
 More, euery Page, heere doth present, the Readers eyes,
 With such regards, as help the weake, and doo confirm ye wise
 Which needelesse were, to blase, in prayes to allure:
 The holy Bush, may wel be spar de, where as the Wine is pure

- II. Watson must have contributed these verses, about the time he was finishing a number of English poems, comprising a portion of those forming, with the three Latin ones, *The Passionate Centurie* [i. e. Hundi ed Songs] of *Loue*; of which, as he tells us at p. 25, the Earl of Oxford 'willingly voutsafed the acceptance' And 'since the world hath vnderstood (I know not how) that your Honor willingly voutsafed the acceptance of this worke, and at conuenient leisuers fauorable perused it, being as yet but in written hande, many haue

oftentimes and earnestly called vpon mee to put it to the press, that for their mony they might but see, what your Lordship with some liking hath alreadie perused'—p 25

Watson spontaneously wrote these poems without much definite purpose as to number. That the title of the book was the last thing thought of, is proved by the interposition in the 'Centurie' of three Latin poems, one, No VI, being part of the Latin version of Petrarch's sonnets above referred to, and another, No XLV, 'when he compiled' 'he thought not to have placed among these his English toyes,' also by his composition of an additional poem, No. LXVII, while the work was at the press [?in honour of the Earl of Oxford], with the consequent thrusting out of the 'Centurie' of another Latin poem *Quid Amor*, possibly in the first instance including in it. In this way the 'Εκατομπαθια was built up

We take it that Watson in the ceaseless activity of his mind, composed as subjects suggested themselves to him in his multifarious reading. Whether in these youthful days, unrequited affection turned him to amatory poetry, whether there was any foundation in his life for these Love-Songs and Love-Dirges, we do not know.

He tells us, at p 27, he wrote this work more for Poetry than Passion 'Yet for this once I hope thou wilt in respect of my trouble in penning these loue passions, or for pite of my paines in suffering them (although but supposed)' And it is quite true as he states at p 28, 'that although Venus be my verse, yet her slipper is left out' So that, as these four works fully show, he is one of the purest as he is one of the sweetest of our Poets.

Though there is no date in it, the 'Εκατομπαθια was published in 1582 The registration entry of it runs thus—

"31 Mar 1582 Mr Cawoode Licenced to him, &c, Watsons Passions, manifestinge the true frenzy of loue vjd"

J P. COLLIER *Ext from Regs of Stat Co. n. 162 Ed 1849.*

Whoever reads this remarkable work will wonder how it could have fallen into such obliuion. On the poems themselves we shall here say nothing. They reveal themselves. Each of them is headed with an 'annotation' To these short introductions we would call attention. They are most skilfully written. Who wrote them? Who was the Annotator? May he have been the Earl of Oxford? Was he the friend, whom Watson addresses in No. LXXI, as Deere Titus mine, my auncient frend?

Or was he the author himself, writing in the third person? We cannot say. Whoever he were, he was perfectly informed—certainly by the Poet himself—as to every allusion made, every Author imitated or referred to.

The object of these annotations is stated in them. They were written to bring Watson's erudite verse to the appreciation 'of him that is no great clarke,' p. 83. 'That the vulgar may the better vnderstand this Passion, I will briefly touch those, whom the Authour nameth herein,' p. 98. 'Wherefore know they which know it not alreadie,' p. 128 'Yet the vnlearned may haue this helpe geuen them by the way to know what *Galaxia* is, or *Pactolus*, which perchance they haue not read often in our vulgar Rimes,' p. 67

Though they failed in their attempt to popularize the book: these annotations show us the vast learning of our Author. They also introduce us to foreign poets utterly unknown to cultivated Englishmen of the present day. May we here venture to suggest to the numerous verse-translators of our time, the benefit of varying their ceaseless translation of the same ancient classics with versions of the Latin or vernacular verse of the 16th century. May the testimony of Watson's friend, the Annotator, which is virtually that of Watson himself, be put in evidence respecting these. He refers to 'the works of *Hercules Strozza*, who in his *Somnium* hath written so exquisitely, that the *Dream* will quite his trouble, that shall peruse it with due attention,' p. 68: describing as 'a noble man of Italy, and one of the best Poets in all his age,' p. 121. Or *Estienne Forcadet*, to whom he refers under his latinized name of '*Stephanus Porcatulus* (an excellent Ciuilian, and one of the beste Poetes of Fraunce for these many yeares),' p. 74. And so on, of all the rest. These annotations may well be made a starting point of enquiry in the Imaginative Poesy of Europe at that time: which being now forgotten, would by recovery become new again.

Harl. MS. 3277. is a copy, in the handwriting of the end of the sixteenth century, of the greater part of the *Ἑκατομυθία* under the following title

A Looking glasse for Louers; Wherein are conteyned two sortes of amorous passions: the one expressing the trewe estate and perturbations of hym, that is overgon with loue: the other, a flatt desyaunce to loue and all his lawes

The first half hundred poems are all transcribed: but in the second, there are many omissions

1582. CHRISTOPHER OCKLANDE, Headmaster first of the School founded by Queen Elizabeth at Southwark, afterwards of Cheltenham School, wrote a Latin poem '*Εὐφρακία siue Elizabetha*,' of which two editions appeared this year at the end of a work entitled *Anglorum prælia*, &c. This work was ordered on 7 May 1582 by the High Commission 'too bee receyued and publicly read and taught in all Grammar and Free Schooles.' To this work Watson contributed the following *Decastichon*.

(i) *Ad Oclandum, de Eulogus sermissimæ nostræ Elizabethæ post Anglorum prælia cantatis*

Rectè post Martis lituos pacalis Oliua
Suggeritur calamo cane Poeta tuo
Scilicet, vt feruens Martem laudauerat ætas,
Palladis expetit ramus habere senem.
Et Martis lituos ornat, virgâque Mineræ
Grandia siue canis, dulcia siue canis.
Seu pacem, seu bellum refert, in vtraque camœna
Vel Deus exprimit, vel Dea maior eo.
At mihi si credes, cantus imitabere Cygni,
Funeris vt sit laus Elizabetha tui — *Thomas Watsonus.*

1595. III. "*Amyntas* Thomæ Watsoni I.V. studiosi. Excudebat Henricus Marsh, ex assignatione Thomæ Marsh. 1585 16mo, 27 leaves. Dedicated to 'Henrico Noello' — *Lounes*, p. 2856 [Since the first impression of this Reprint, a copy of *Amyntas* has been pointed out to me in the British Museum, Press Mark 1213 d 5]

The next two works we have not seen; we can but quote them

IV *Compendium Memoræ Localis* (Autore Thoma Watsoni Londinensi J. V. studioso) Dedicated to 'Henrico Noello vere nobiliviro' A copy of this work was sold in 1831 at Heber's sale Part vi. 3800 'but, as it was imperfect at the end the date and printer are unknown' — J. P. Collier, *Bib. Cat.* ii. 490

We place it here on account of its Dedicatee being the same.

1586. V "*Coluthus' Raptæ Helenæ.* Tho Watsonæ Londinensi. London 1586. 4to. Dedicated to the Duke of Northumberland" *Loun.* p. 503

In a MS volume, transcribed by John Lilliat, formerly in Hearne's possession, now among Dr Rawlinson's collection in the Bodleian *MSS Rawl. Poet.* 148: are the following lines, which we reprint from *Brit. Bibli.* ii. 543 *Ed.* 1812

(k) "*A gratification unto Mr John Case, for his learned Book lately made in the prayes of Musick*

- 1 Let others praies what likes them best,
I like his lynes above the rest,
Whose pen hath paynted Musicks praies:
By nature's lawe by wisdomes rule,
He soundly blames the scencelesse foole,
And barb'rous Scithian of our dayes.
- 2 He writes of angels harmony,
Above the harpe of *Mercurie*
He writes of sweetly turninge spears.
How birds and beasts, and wormes reioyce,
How dolphins lou'd *Arons* voyce,
He makes a frame for *Midas* ears.
3. Then may the solemne stoicke finde,
That *Momus* and him self ar blynde,
And that rude *Marsia* wanteth skill:
Whiles will and witlesse ears are bent,
Against *Apollo's* sweet consent,
The nusse of good, ye scourge of ill

Let Eris then delight in warrs,
 Let Envy barke against the starrs,
 Let Folly sayle which may thee please:
 With him I wish my dayes to spende
 Whose quill hath stood fayre *Musicks* friend,
 Chief friend to peace, chief port of ease q^d Tho Watson.

1587. ABRAHAM FRAUNCE, a versifier, published this year "*The Lamentations of Anyntas for the death of Phillis*, paraphrastically translated out of Latine into English Hexameters by Abraham Fraunce. London, 1587." Of this work there is a copy in the Bodleian Library. For it, Fraunce wrote the following dishonest dedication, in which he makes no allusion whatever to Watson.

To the Right Honourable, vertuous and learned Ladie, the Ladie Mary, Countesse of Pembroke

MINE afflicted mind and crased bodie, together with other externall calamities haue wrought such sorrowfull and lamentable effects in me, that for this whole yeare I haue wholly giuen ouer my selfe to mournfull meditations. Among others, Amintas is one, which being first prepared for one or two, was afterwards by the meanes of a few, made common to manie, and so pitifully disfigured by the boisterous handling of vnskilful pen men, that he was like to haue come abroad so vnlike himselfe, as that his own Phillis would neuer haue taken him for Amintas. VVhich vtter vndoing of our poore shepheard, I knew not well otherwise how to preuent, but by repairing his ragged attyre, to let him passe for a time vnder your honourable protection. As for his foes, they either generallie mislike thus vnusuall kind of verse, or els they fancie not my peculiar trauaile. For the first, I neuer heard better argument of them then this, such an one hath done but ill, therefore no man can doe wel, which reason is much like their own rimes, in condemning the art, for the fault of some artificers. Now for the second sort of reprehenders who think well of the thing, but not of my labour therein, mine answer is at hand. If there were any penaltie appointed for him that would not reade, he might well complaine of me that publish it to be read. But if it be in euere mans choise to reade it, or not to reade, why then not in mine also to publish or not to publish it? He that will, let him see and reade, he that will neither reade nor see, is neither bound to see nor read. He that taketh no delight in reading, let him thinke that among so manie men so diuersly affected, there may be some found of a contrarie humor. If anie begin to read, when he beginneth to take no delight, let him leaue and goe no further. If he folow on in reading without pleasure, let him neither blame me that did what I could, nor be angrie with the thing which hath no sense, but reprehend himselfe who would continue reading without any pleasure taking. Your honours most affectionat, Abraham Fraunce.

Mr Collier, *Bib Cat* i 296, has the following "Ritson (*B P p.* 241) gives the date of this work as 1588, adding that it was printed by Charleywood, this was in fact, the second impression; and, although it has never been mentioned, there was a third in 1589, professing to have been 'newly corrected.' It was then 'Printed by Robert Robinson' for Newman and Gubbin."

1589. (1) THOMAS NASH, writing *To the Gentlemen Students of both Vniuersities*, in Green's *Menaphon*, has the following curious passage.

But fortune the Mistres of change with a pitying compassion, respecting Master *Stanishursts* praise, would that *Phaer* shoulde fall that hee might rise, whose heroicall Poetrie infired, I should say inspired, with an hexameter fure, recalled to life, what euer hissed barbansme, hath bin buried this hundred yeare; and reuined by his rugged quill, such carterlie varietie, as no hodge plowman in a countree, but would haue held as the extremitie of clownerie, a patterne whereof, I will propounde to your iudgements, as neere as I can, being parte of one of his descriptions of a tempest, which is thus,

*Then did he make, heavens vault to rebounde, with rounce robbie hobble
 Of ruffe raffe roaring, with thruck thwack thur lery bouncing.*

Which straunge language of the firmament neuer subiect before to our common phrase, makes vs that are not vsed to terminate heauens moueings, in the accents of any voice, esteeme of their troubleate interpreter, as of some Thrasiconicall huffe snuffe, for so terrible was his stile, to all milde eares, as

would haue affrighted our peaceable Poets, from intermeddling hereafter, with that quarelling kinde of verse, had not sweete Master *France* by his excellent translation of Master *Thomas Watsons* sugred *Amintas*, animated their dulled spirits, to such high witted endeouers.

In trueth, (Master *Watson* except, whom I mentioned before) I knowe not almost any of late dayes that hath shewed himselfe singular in any speciall Latine Poëm, whose *Amintas*, and translated *Antigone* may march in equipage of honour, with any of our ancient Poets.

1589. Robert Greene's '*Ciceronis Amor*, Tullies Love,' was first published this year. Among other verse placed before the text is *Ad Lectorem Hexasticon* which runs thus in the earliest edition, 1597, to which I have had access

(l) In lucem prodit tenebris exuta malignis
Romelei petulans, vœsanæque flammula Phœbi.
Rorantem Authou (Lectores) spargite florem,
Intyba, Narcissos, Latacen, pictique roseti
Dulces diuitias: Illum concingite lauru
Eumerto solers industria reddat honorem *Thomas Watson, Oxon*

1590. VI This was a prolific year for Watson. (1) There appeared "¶ The first sett, Of Italian Madrigalls, Englished, not to the sense of the originall duttie, but after the affection of the noate By Thomas Watson Gentleman. There are also heere inserted two excellent madrigalls of Master William Byrds, composed after the Italian vaine at the request of the sayd Thomas Watson London 1590" [*British Museum* Press mark, C 13r]

This work, Watson thus dedicated to Lord Essex

Clarissimo, et honoratissimo Heroi, Domino Roberto Deuerox Comiti Essexiæ, Georgiam Ordinis Equiti aurato, multisque alijs nominibus illustrissimo S P

(m) I Nelyte Mauortis, Musarum dulcis alumne,
Accipe iuncta Italæ Angliæ verba notis.
Atque Marenzæos cantus, quos approbet auris
Attica, quos Chantes, quosque D I A N A velit.
Si ruidius quid inest, id nostri culpa laboris
Et melior primo fortè secundus erit
Attamen Hesperia Philomenæ subdere voces
Non est exigui debile Martis opus.
Tu dignare, precor, sinceræ munera mentis,
Siuè sonent placido murmure, siuè graui
Candida et atra suo percurrit lumine Phœbus:
Candida et atra volens accipe, Phœbus eris.
Phœbus eris, nisi te sacro culmine Mauors
Auferat, arripotens vt fera bella geras
Ecquis enim vestræ nescit conamina Musæ,
Metraque ad Aoniæ sæpè canenda lyram?
Sed mitto quoscunque tuæ virtutis honores:
Maior es eulogijs, carminibusque meis.
Aurea concedat foelicis tempora vitæ
Iupiter, et ceptis nolit abesse tuis

Honoris tui studiosissimus Thomas Watsonus.

He also wrote the following of the celebrated Italian composer
Lucæ Marenzio Musicæ artis peritissimo Tho. Watsonus.

(n) H Ei, quoties morimur nimia dulcedine rapti,
Pulsat Appollineam dùm tua Musæ chelyn?
O, igitur dulcis plectrum depone Marenzi:
Nè sit læsa tuis plurima vita sonis
Attamen ô dulcis plectro modulare Maienzi:
Si morimur, vitam dant tua plectra nouam.
O liceat nobis, vitâ sub morte repertâ,
Sæpè tuo cantu viuere, sæpè mori
Mille neces patior, vitas totidemque: resumo,
Dùm tua multiplici gutture musa placet
Somnio septeno gyranter murmure sphæras:
Somnio cantantis Numina blanda salu

Somnio Threiceum Cytharcedam saxa mouentem
Somnio mulcentem caimine monstra Deum:
Somnio Musarum concentus protinus omnes.
Omnio Marenzi, dum canis, vnus habes

- VII. (2) He also produced *Melibæus*, here reprinted on the *even* numbered *pp.* from 139-174. The British Museum copy [Press mark 1070 l 4] has the top of the Latin dedication, see *p* 142, torn. and we are indebted to the kindness of Rev T Corser for its completion, from the copy in his famed collection at Stand Rectory, near Manchester
- VIII (3) *An Eglogue*, &c, being a translation of the same into English here reprinted on opposite pages to the *Melibæus* Watson distinctly refers to Fraunce's unhandsome conduct, when he says at *p* 147, 'I interpret my self, lest Melibæus in speaking English by an other mans labour, should leese my name in his change, as my *Amyntas* did' [*Brit. Mus* Press-mark 161 m 56]

1591. Fraunce prints for the fourth time his translation under the title of "*The Countesse of Pembrokes Ynychurch* Containing the affectionate life, and unfortunate death of Phillis and Amyntas That in a Pastorall, This in a Funerall. both in English Hexameters By Abiahram Fraunce. London 1591." Its registration runs thus:

"9 Feb. 1591. W^m Ponsonbye Entred for his copie, &c. A booke intituled the Countesse of Pembrokes *Iuy Church* and *Emanuel vjd*"

J P COLLIER, *Regs of Stat Co* See *N & Q*, 3rd Series, i 44

In the dedication, he at length acknowledges the authorship of *Amyntas*

IF *Amyntas* found fauour in your gracious eyes, let *Phyllis* bee I accepted for *Amyntas* sake. I haue some what altered *S Tassoës* Italian, and M *Watsons* Latine *Amyntas*, to make them both one English. But *Tassoës* is Comickall, therefore this verse vnusual yet it is also Pastoral, and in effect nothing els but a continuation of *eglogues*, therefore no verse fitter than this

1592. GABRIEL HARVEY, writing at London; the third of his *Four Let-
Sep 8-9 ters and certaine Sonnets*, printed this year. thus enumerates Watson among a number of writers, all evidently then living

I cordially recommend to the deere Louers of the Muses, and namely to the professed Sonnes of the same, *Edmond Spencer*, *Richard Stanhurst*, *Abraham Fraunce*, *Thomas Watson*, *Samuel Daniell*, *Thomas Nash*, and the rest whome I affectionately thancke for their studious endeouours, commendably employed in enriching, and polishing their natue Tongue, neuer so furnished, or embellished, as of late — *p* 48

Mr Collier, in his *Bibl Cat* ii 490, *Ed* 1865

"Thomas and Watson could not be uncommon names; but in the register of St Bartholomew the Less, in which parish various literary men resided, we meet with the following entry of a burial, the date of which accords with the period when it is likely that our poet expired —

'26 Sept 1592 'Thomas Watson, gent, was buried.'

It has never been anywhere cited, but we have little doubt that it applies to our poet."

Soon after this is the following entry

1592. IX. "x^o die Novembris [1592] Mr Ponsonby. Entered for his copie, A booke intituled *Aminte gaudia*, Authoie Thom. Watsono, Lond[n]iensi iuris studioso vjd "

J P COLLIER. *Regs of Stat Co* See *N & Q*, 3rd S, i. 322.

The title of this work is as follows: (4) "*Aminte Gaudia* Authore Thoma Watsono, Londonnensi, iuris Studioso Londini, Imprimis, Guilhelmo Ponsonbei 1592:" and it has the following dedication:

Illustriſſimæ Heronæ omnibus et animi, et corporis dotibus ornatissimæ,
Mariz Penbrokiæ Comitissæ

L Aurigera stirpe prognata Delia, Sydnaei vatus Apollinei genuina soror, Alma literarum parens, ad cuius immaculatos amplexus, confugit virtus, barbariei et ignorantiz impetu violata, vt olim a Threicio Tyranno Philomela, Poetarum nostri temporis, ingemorumque omnium felicissimæ pullulantium, Musa, Dia proles, quocumq; rudi calamo, spiritus infundis elati fluons, quibus ipse misellus, plus nuhi videor præstare posse, quam cruda nostra iuoles proferre solet Dignare Posthumo huic Amyntæ, vt tuo adoptiuo

filio patrocinarī. Etque magis quoddam mōibundus pater, illius tutelam humilitatē tibi legauerat. Et licet illustre nomen tuum non solum apud nos, sed exterarum nationes, latius propagatum est, quā aut vnquam possit æruginea Temporis vetustate aboleri, aut mortalium encomijs augeri, (quomodo enim quicquam possit esse infinito plus?) multorum tamē canōnis, quasi siderum diademate redimita *Ariadne*, noli hunc purum Phœbi sacerdotem, stellam alteram coronæ tuæ largientem, aspernari: sed animi candore, quem sator hominum, atque deorum, Iupiter, prænobilī familiæ tuæ quasi hæreditarum alligauit, accipe, et tuere. Sic nos, quorum opes tenuissimæ, littorea sunt Myrtus Veneris, Nymphæque Peneiæ semper virens coma, prima quaque poematis pagina, Te Musarum dominam, in auxilium invocabimus; tua denique virtus, quæ virtutem ipsam; ipsam quoque æternitatem superabit.

Honoris tui studiosissimus, C. M. [? Christopher Marlowe.]
The registration and dedication of *Amintæ Gaudia*, with Harvey's allusion, show how correct Mr. Collier's opinion is

1593. GEORGE PEELE, M.A., has the following lines in *Ad Mæcenatum Prologus*, in his work entitled *The Honour of the Garter*.

Why thither post not all good wits from hence,
To *Chaucer*, *Gowre*, and to the fayrest *Phaer*
That ever ventured on great *Virgils* works?
To *Watson*, worthy many Epitaphes
For his sweet *Poesie*, for *Amintas* teares
And ioyes so well set downe.

The word 'Epitaphes' confirms Watson's death anterior to the composition of this Prologue

1593. A rare Poetical Miscellany "*The Phoenix Nest, &c.* Set forth by R. S. of the Inner Temple, Gentleman. *Never before this time published;*" contains three following poems by T. W. *Gent*: that is, Thomas Watson, as is proved by the first of them appearing, with variations, in *Englands Helicon*, 1602, with his name in full after it.

Not having seen the Latin text, we can but surmise that the first is a translation of the Eighth day of *Amyntas*: and we presume that as Watson translated *Meiboms*: so he intended to have turned *Amyntas* into English. A reference to Fraunce's hexameters will show that Watson was a true Poet: and Fraunce a scribbling versifier.

(a) Aurora now, began to rise againe,
From watric couch, and from old Tithons side,
In hope to kisse vpon Acteian plaine,
Yong Cephalus, and through the golden glide,
On Easterne coast, she cast so great a light,
That Phœbus thought it time to make retire,
From Thetis Bowre, wherein he spent the night,
To light the world againe with heavenly fire.
Nor sooner gan his winged steedes to chase
The Stigian night, mantled in duskie vale,
But poore Amyntas, hasteth him apace,
In desarts thus, to weepe a wofull tale.
Now silent shades, and all that dwell therein,
As Birds, or Beasts, or Wormes that creepe on grounde,
Dispose your selues to teares, while I begin,
To rew the grieffe, of mine eternall wounde
And dolefull ghosts, whose nature flies the light,
Come seate your selues with me on eu'ry side,
And whilst I die for want of my delight,
Lament the woes that Fancie me betide
Phillis is dead, the marke of my desire,
My cause of loue, and shipwracke of my ioyes,
Phillis is gone, that set my hart on fire,
That clad my thoughts with ruinous annoyes.
Phillis is fled, and bides I wot not where,
Phillis (alas) the praise of woman kinde,
Phillis, the Sun of this our hemisphere,
Whose beames made me and many others blinde.

But blinded me (poore man) about the rest,
 That like olde Oedipus, I liue in thrall,
 Still feele the worst, and neuer hope the best,
 My murth is mone, my home drown'd in gall
 Hir faire, but cruell eies, bewicht my sight,
 Hir sweete, but fading speech, enthrald my thought,
 And in hir deeds I reaped such delight,
 As brought both will, and libertie to nought.
 Therefore, all hope of happines adue,
 Adue desire the source of all my care,
 Despaire me tels my weale will nere renue,
 Till this my soule, doth passe in Charons Crare
 Meane time, my minde must suffer Fortunes skorne,
 My thoughts stil wound, like wounds that stil are green
 My weakned lymes, be laide on beds of thorne,
 My life decays, although my death foreseene
 Mine eies, now eies no more, but seas of teares,
 Weepe on your fill, to coole my burning brest
 Where Loue did place desire, twixt hope, and feares,
 (I say) desire, the author of vnrest
 And (would to gods) Phillis where ere thou be,
 Thy soule did see, the sowre of mine estate,
 My ioyes eclpst, for onely want of thee,
 My being with my selfe at foule debate.
 My humble vowes, my sufferance of woe
 My sobs, and sighes, and euerwatching eies,
 My plantife teares, my wandring to and froe,
 My will to die, my neuer ceasing cries
 No doubt but then, thy sorrows would perswade
 The doome of death to cut my vitall twist,
 That I with thee, amidst the infernall shade,
 And thou with me, might sport vs as we list.
 O if thou waite on faire Proserpines trane
 And hearest Orpheus, neere th' Elisian springs
 Entreat thy Queene, to free thee thence againe
 And let the Thracian guide thee with his strings

T. W. Gent.

- (p) Away, dispaire, the death of hopeles harts,
 For hope and truth, assure me long agoe,
 That pleasure is the end of lingring smarts,
 When time, with iust content, rewardeth woe
 Sweet vertues throne is built in labours towre,
 Where Lawrell wreath's are twist for them alone,
 Whose gals are burst with often tasted sowre,
 Whose blis from bale is sprong, whose mirth from mone.
 I therefore striue by toyles, to raise my name,
 And Iason like, to gaine a golden fleece,
 The end of eu'ry worke doth crowne the same,
 As witnes well, the happie harmes of Greece,
 For if the Greekes, had soone got Pryams seat,
 The glory of their paines, had not been great.
- T. W. Gent.*
- (q) I hope and feare, that for my weale or woe
 That heau'nly lampe, which yeelds both heat and light,
 To make a throne, for gods on earth belowe,
 Is cut in twaine, and fixt in my delight,
 Which two faire hemispheres, through light and heat,
 Planting desire, driue reason from hir seate.
 No, no, my too forgetfull toong blasphememes,
 I should haue saide, that where these hemispheres,
 In harts, though eies, fixe hot and lightsome beames,
 There reason works desire, and hopes breed feares,

Onely object, for an Eagles eie,
Whose lighte and heat, make men to lue and die.
Twixt these, a daintie paradise doth lie,
As sweete as in the Sunne the Phenix Bowre,
As white as snowe, as smooth as Iuorie,
As faire, as Psyche's bosome, in that howre,
When she disclosde the boxe of Beauties Queene,
All this and more, is in Sibilla scene

T W. Genl.

Reprinted in J. P. Collier's *Seven English Poet Misc.* 1867, pp
122-126

1593. X We now come to a work in many respects of superlative interest
By the courteous kindness of S. Christie-Miller, Esq. of Butwell
near Maidenhead, the Reader may now peruse Watson's principal
English posthumous work, reprinted at the end of this volume. Its
authorship is established by the initials T W at the end and more
positively by the following registration

"11 Aug [1593] John Danter Item entred for his copie, &c.
a booke intituled *The teares of Iunio, or loue disdained* By T
Watson vjd

J. P. COLLIER *Regs. of Stat. Co.* See N & Q, 3rd S, 2 402

This work, which appears to have received but little attention while
passing through the press, is here reprinted page for page. The loss
of the eight Sonnets is much to be regretted.

1594. Richard Barnfield's allusion to Watson in his *Affectionate Shep-
heard* of this year, we have already quoted at p 4

1595. (1) In a work entitled *Polimanteia*, &c., written by W. C., and
published at Cambridge [*Gren. Coll: Brit. Museum*, 537] there is at
R. 3. a reference in the side notes connecting, in a literary sense,
Watson with Shakespeare, (who then just began to appear in print
in a way that may best appear by reproducing the passage line for
line.

All praise
worthy
Lucrecia
Sweet Shak-
speare
Eloquent
Gauesson.

Let o-
ther countries (sweet *Cambridge*) enuie,
(yet admire) my *Virgil*, thy petrarck, di-
uine *Spenser* And vnlesse I erre, (a thing
easie in such simplicitie) deluded by
dearlie beloud *Delia*, and fortunatelie
fortunate *Cleopatra*, *Oxford* thou maist
extoll thy courte-deare-verse happie
Daniell, whose sweete refined muse, in
contracted shape, weie sufficient a-
mongst men, to gaine pardon of the
anne to *Rosemond*, pittie to distressed
Cleopatra, and euelluung praise to her heyre,
louing *Delia*

Wanton
A donie
Watsons

- (2) In this year also appeared Spensers *Colin Clouts come home
again*, in which occur the following lines. which under correction,
we take to refer to Watson

There also is (ah no, he is not now ¹)
But since I said he is, he quite is gone,
Amintas quite is gone and lies full low,
Hauing his *Amarylus* left to mone
Helpe, O ye shepheards, help ye all in this,
Helpe *Amarylus* this her losse to mourne:
Her losse is yours, your losse *Amintas* is,
Amintas, floure of shepheards pride forlorne,
He whilst he lued was the noblest swaine,
That euer piped in an oaten quill
Both did he other, which could pipe, maintaine,
And eke could pipe himselfe with passing skill

1596. THOMAS NASHE, laggardly replying in his *Have with you to
Saffron-walden* to Gabriel Harvey, has the following allusions to
our Poet, evidently then dead, at the end of that work

"To a bead-roll of learned men and Lords hee appeales, *whether he be an Asse or no*, in the forefront of whom, he puts M. *Thomas VVatson*, the Poet: A man he was that I dearly lou'd and honor'd, and for all things hath left few his equalls in *England*, he it was that in the company of diuers Gentlemen one night at supper at the Nags head in *Cheape*; first told me of his vanitie, and those Hexameters made of him

But o what newes of that good Gabriell Haruey

Knowne to the world for a foole and clapt in the Fleet for a Rimer"

"He [Gabriell Haruey] rauid vpon me vnder the name of *Piers Pennlesse*, and for a bribe that I should not reply on him, praised me, and reckond me (at the latter end) among the famous Schollers of our time, as S. *Philip Sidney*, M. *VVatson*, M. *Spencer*, M. *Daniell*, whom he hartly thanket, and promised to endow with manie complements for so enriching our *English Tongue*" V 2

1598.

FRANCIS MERES, in *Palladis Tamia*, refers four times to Watson
 "... So also these Englishmen being Latine Poets, *Gualter Haddon*, *Nicholas Car*, *Gabriel Haruey*, *Christopher Ocland*, *Thomas Newton* with his *Leyland*, *Thomas Watson*, *Thomas Campion*, *Brunswerd* and *Willey*, haue attained a good report and honorable aduancement in the Latin Empyre"—f. 280, a.

"As Italy had *Dante*, *Boccace*, *Petrarch*, *Tasso*, *Celano*, and *Ariosto*; so England had *Mathew Roydon*, *Thomas Atchelou*, *Thomas Watson*, *Thomas Kid*, *Robert Greene* and *George Peele*"—f. 282, b.

"These are our best for Tragedie *Marlow*, *Peele*, *Watson*, *Kid*, *Shakespeare*, *Drayton*, *Chapman*, *Decker*, and *Beniamin Johnson*"—f. 283, a.

"As *Theocritus* in Greeke, *Virgil* and *Mantuan* in Latine, *Sanazar* in Italian, and the Authour of *Amynta Gaudia* and *Walsingham's Melibæus* are the best for pastoral."—f. 284, a.

1600.

In another Poetical Miscellany, *England's Helicon*, there are five poems by Watson. The *Amyntas* already given above. The poems reprinted at pp. 44, 128, 73. and the following new one.

(v) *The Nymphes meeting their May Queene, entertaine her with this Dittie.*

With fragrant flowers we strew the way,
 And make this our cheefe holy-day.
 For though this clime were blest of yore;
 Yet was it neuer proud before

O beauteous Queene of second Troy:
 Accept of our vnfayned ioy.

Now th' Ayre is sweeter than sweet Balme,
 And Satires daunce about the Palme,
 Now earth with verdure newly dight,
 Gies perfect signes of her delight.

O beauteous Queene, &c.

Now birds record new harmonie,
 And trees doo whistle melodie,
 Now euery thing that Nature breeds,
 Dooth clad it selfe in pleasant weedes.

O beauteous Queene, &c. *Tho. Watson.*

See Mr. Collier's Reprint, p. 57. in *Seven Eng. Poet. Misc* 1867

1602.

In another Poetical collection, Davison's *Poetical Rapsodie*: ten poems of the *Ἑκατομυαθία* are quoted; but nothing fresh.

1606.

A book of poetical quotations, known as *Englands Parnassas* has two dozen quotations from Watson, all from the *Ἑκατομυαθία*.

We have done Enough has been adduced to show how high Watson stood in the estimation of his contemporaries Upon the darkness which has since covered him we will not dwell May it prove but a long eclipse May he be justified of his works May he in future be better known: and recognized as our Scholler-Poet of Love, our English Petrarch,

THE Ἑκατομπαθία OR PASSIONATE CENTURIE OF LOVE.

(a) Issues in the Author's lifetime.

I. *As a separate publication.*

1. [1582]. London. 1 vol. 4to. See title on p. 23. A partial comparison of the text of the British Museum copy with Mr Corser's copy, reprinted by the Spenser Society; shows that the original edition varies in some *minutiae*, in different copies.

(b) Issues since the Author's death.

I. *As a separate publication.*

2. 1869 Manchester. *The Spenser Society*. Issue No. VI. [A Facsimile 1 vol. 4to. Reprint, limited to two hundred copies.]

II. *With other Works.*

3. 15 Mar. 1870. London. 1 vol. 8vo. *English Reprints*: see title at p. 1.

MELIBŒUS SIVE ECLOGA INOBITUM, &c.

(a) Issues in the Author's lifetime.

I. *As a separate publication.*

1. 1590. London. 1 vol. 4to. See title at p. 140.

(b) Issues since the Author's death.

II. *With other Works.*

2. 15 Mar. 1870. London. 1 vol. 8vo. *English Reprints*: see title at p. 1.

AN EGLOGUE VPON THE DEATH, &c.

(a) Issues in the Author's lifetime.

I. *As a separate publication.*

1. 1590. London. 1 vol. 4to. See title at p. 141.

(b) Issues since the Author's death.

II. *With other Works.*

2. 15 Mar. 1870. London. 1 vol. 8vo. *English Reprints*: see title at p. 1.

THE TEARES OF FANCY OR LOVE DISDAINED.

(a) Issues in the Author's lifetime.

None.

(b) Issues since the Author's death.

I. *As a separate publication.*

1. 1593. Lond. 1 vol. 4to. See title at p. 177. The only copy now known is in the collection of S. Christie-Miller, Esq., at Britwell.

II. *With other Works.*

2. 15 Mar. 1870. London. 1 vol. 8vo. *English Reprints*: see title at p. 1.

∴ It will be seen, that three out of the above four works are now reprinted for the first time. When, at Professor HENRY MORLEY's suggestion, the present Reprint was determined upon, it was not known that the Spenser Society's edition of the first of them was in contemplation. That edition has appeared in the interval, and there is but one regret in connection with it; that the issue of it should be limited to the two hundred members forming that society, beyond which number no copy can be obtained for love or money. When will the day of limited issues come to an end?

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IN THE

FOUR WORKS BY THOMAS WATSON, HERE REPRINTED

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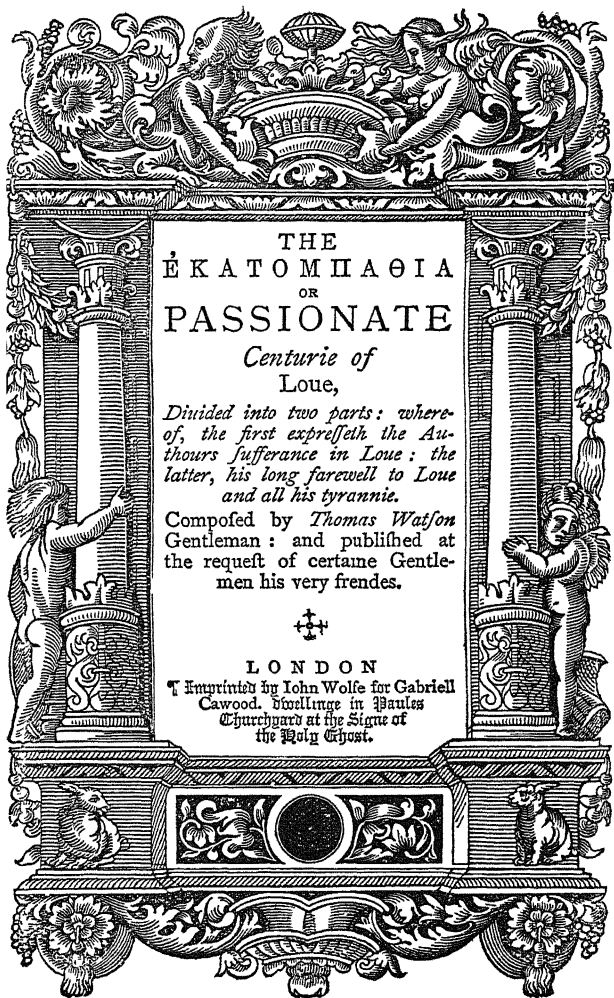
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THE
ΕΚΑΤΟΜΠΑΘΙΑ
OR
PASSIONATE

Centurie of
Loue,

*Divided into two parts: where-
of, the first expresseth the Au-
thours sufferance in Loue: the
latter, his long farewell to Loue
and all his tyrannie.*

Composed by *Thomas Watson*
Gentleman: and published at
the request of certaine Gentle-
men his very frendes.




L O N D O N

T Printed by John Wolfe for Gabriell
Cawood, dwelling in Paules
Churchyard at the Signe of
the Holy Ghost.



To the Right Honorable my
*very good Lord Edward de Vere, Earle
of Oxenford, Vicount Bulbecke, Lord
of Efcales, and Badlesmere, and Lord High
Chamberlaine of England, all
happineffe.*

 *lexander the Great, passing on a time by the
workeshop of Apelles, curiouslie surueyed
some of his doinges : whose long stay in
viewing them, brought all the people into
so great a good liking of the painters worke-
manship, that immediatelie after, they bought vp all his
pictures, what price soeuer he set them at.*

*And the like good happe, (Right Honorable,) befel vnto
mee latelie, concerning these my Loue Pafsions, which then
chaunced to Apelles, for his Portraites. For since the
world hath vnderstood, (I know not how) that your
Honor had willinglie vouchsafed the acceptance of this
worke, and at conuenient leisures fauourablie perused it,
being as yet but in written hand, many haue oftentimes
and earnestly called vpon mee, to put it to the presse,*

that for their mony they might but see, what your Lordship with some liking had alreadie perused. And therewithall some of them said (either to yeeld your Honour his due prayse, for soundnes of iudgement; or to please me, of whome long since they had conceiued well) that Alexander would like of no lines, but such as were drawen by the cunning hand, and with the curious pensill of Apelles. VVhich I set not downe here to that end, that I would conferre my Poemes with Apelles Portraites for worthinesse; albeit I fitlie compare your Honors person with Alexanders, for excellencie. But how bold soeuer I haue bene, in turning out this my pettie poore flocke vpon the open Common of the wide world, where euerie man may behold their nakednesse, I humbly make request, that if any storme fall vnlooked for (by the fault of malicious high foreheads, or the poyson of euill edged tongues) these my little ones maye shrowde them selues vnder the broad leafed Platane of your Honours patronage. And thus at this present, I humbly take my leaue; but first wishing the continuall encrease of your Lordships honour, with abundance of true Friends, reconciliation of all Foes, and what good soeuer tendeth vnto perfect happines.

Your Lordships humbly at commaund

Thomas VVatson.

To the frendly Reader.



Ourteous Reader, if anie thing herein either please or profite thee, afforde me thy good worde in recompence of my paines : if ought offend or hurt thee, I desire that thou forget the one, and forgiue the other. This toye being liked, the next may prooue better ; being discouraged, wil cut of the likelihood of my trauaile to come. But by that meanes all will be well, and both parties pleased. For neither shall I repent my labour in the like, nor thou be anie more troubled with my faultes or follies.

Yet for this once I hope that thou wilt in respect of my trauaile in penning these louepassions, or for pitie of my paines in suffering them (although but supposed) so suruey the faultes herein escaped, as eyther to winke at them, as ouersightes of a blinde Louer ; or to excuse them, as idle toyes proceedinge from a youngling frenzie ; or lastlie, to defend them, by saying, it is nothing *Præter decorum* for a maiemed man to halt in his pafe, where his wound enforceth him, or for a Poete to falter in his Poëme, when his matter requireth it. *Homer* in mentioning the swiftnes of the winde, maketh his verse to runne in posthaste all vpon *Dactilus* : and *Virgill* in expresseing the striking downe of an oxe, letteth the end of his hexameter fall withall, *Procumbit humi bos*.

Therefore if I roughhewed my verse, where my sense was vnsetled, whether through the nature of the passion, which I felt, or by rule of art, which I had learned, it may seeme a happie fault ; or if it were so framed by counsell, thou mayest thinke it well donne : if by chaunce, happelie.

Yet write I not this to excuse my selfe of such errours, as are escaped eyther by dotage, or ignorance: but those I referre to thy gentle curtisie and fauourable construction, or lay manie of them vpon the Printers necke, whom I would blame by his owne presse, if he would suffer me.

As for any Aristarchus, Momus, or Zoilus if they pinch me more then is reasonable, thou courteous Reader, which arte of a better disposition, shalt rebuke them in my behalfe; saying to the first, that my birdes are al of mine own hatching, and that my onelie ouermuch hast made *Sol* angrie in their Birthday; to the second, that although *Venus* be in my verse, yet her slipper is left out; to the last and worst, that I rather take vpon me to write better then *Chærilus*, than once suppose to imitate *Homer*.

I am ouer long, as well for the feare I had to be bitten by such as are captious, as for the desire I haue to please thee that art frendlie. But since I now wel remember me, that nothing is more easlie let flowne, nothing soner disperfed, nothing later recalled backe againe, then the bitter blast of an euill spoaken man, and that he, whome it shall hurt, had no recure but by patience; I will set it behinde my heele, as a hurt remedilessse, or els, when it comes, salue it vp with patience.

In the meane space (courteous Reader) I once againe craue the fauourable iudgement: and so, for breuitie sake, abruptlie make an end; committing the to God, and my worke to thy fauour.

Thine, as thou art his,
Thomas Watfon.

John Lyly to the Authour his friend.



Y good friend, I haue read your new passions, and they haue renewed mine old pleasures, the which brought to me no lesse delight, then they haue done to your selfe commendations. And certes had not one of mine eies about serious affaires beene watchfull, both by being too too busie had beene wanton: such is the nature of perswading pleasure, that it melteth the marrowe before it scorch the skin, and burneth before it warmeth: Not vnlike vnto the oyle of Ieat, which rotteth the bone and neuer ranckleth the flesh, or the Scarab flies, which enter into the roote and neuer touch the rinde.

And whereas you desire to haue my opinion, you may imagine that my stomake is rather cloyed, then queste, and therefore mine appetite of lesse force then mine affection, fearing rather a surfet of sweetenes, then desiring a satifying. The repeating of Loue, wrought in me a remembrance of liking, but serching the very vaines of my hearte, I could finde nothing but a broad scarre, where I left a deepe wounde: and loose stringes, where I tyed hard knots: and a table of steele, where I framed a plot of wax.

Whereby I noted that young fwannes are grey, and the olde white, young trees tender, and the old tough, young men amorous, and growing in yeeres, either wiser or warier. The Corall in the water is a soft weede, on the land a hard stone: a sword frieth in the fire like a blacke ele, but layd in earth like white snowe: the heart in loue is altogether passionate, but free from desire, altogether carelesse.

But it is not my intent to inueigh against loue, which women account but a bare word, and that men reuerence as the best God: onely this I would add without offence to Gentlewomen, that were not men more superstitious in their praises, then women are constant in their passions: Loue would either shortly be worne out of vse, or men out of loue, or women out of lightnes. I can condemne none but by coniecture, nor commend any but by lying, yet suspition is as free as thought, and as farre as I see as necessary, as credulitie.

Touching your Mistres I must needs thinke well, seeing you haue written so well, but as false glasses shewe the fairest faces, so fine gloses amend the baddest fancies. Apelles painted the Phenix by hearesay not by sight, and Lyfippus engraued Vulcan with a streight legge, whome nature framed with a poult foote, which proueth men to be of greater affection their iudgement. But in that so aptly you haue varied vppon women, I will not vary from you, so confesse I must, and if I should not, yet mought I be compelled, that to Loue were the sweetest thing in the earth: If women were the faithfulest, and that women would be more constant if men were more wise.

And seeing you haue vsed mee so friendly, as to make me acquainted with your passions, I will shortly make you pryue to mine, which I would be loth the printer shoulde see, for that my fancies being neuer so crooked he would put them in streight lines, unfit for my humor, necessarie for his art, who setteth downe, blinde, in as many letters as seeing.

Farewell.



Authoris ad Libellum
suum Protrepticon.



*Ade, precor, timidus patrium mittende per orbem,
Nec nugas iacta parue libelle tuas.
Si quis Aristarchus mordaci læserit ore,
Culparum causas ingeniosus habe.
Si rogat, unde venis, dic tu de paupere Vena,
Non ambire tuas laurea ferta comas.*

*Sique rogat, verbis quis adauxit metra solutis,
Ex animo nomen dic cecidisse tibi.*

*Forſitan intrabis noſtræ ſacraria Diuæ,
Quam colit in medijs multa Diana roſis,
Quæ Cybele cæli noſtri; quæ gloria regni
Vnica: quæque fui ſola Sybilla ſoli;*

*Quæ vatum lima eſt; quæ doctis doctior ipſa;
Iuno opibus, Pallas moribus, ore Venus;
Quæ ſuperat Reges, quantum querceta myricas;
Quam recinat Famæ buccina nulla fatis,*

Illa tuos ſancto ſi ſpectet lumine rithmos,

O quantum gemino Sole beatus eris?

Tu ſed ſtratus humi, ſupplex amplectere plantas,

Cuius erit vili pondere læsa manus.
Hic tamen, hic moneo, ne speres tanta futura ;
Attica non auris murmura vana probat.
Hic quoque seu fubeas Sydnæi, siue Dyeri
Scrinia, quæ Musis area bina patet ;
Dic te Xeniolum non diuitis esse clientis,
Confectum Dryadis arte, rudique manu ;
Et tamen exhibitum Vero, qui magna meretur
Virtute et vera nobilitate sua.
Indè ferenato vultu te mitis uterque
Perleget, et nœuos condet uterque tuos.
Dum famulus Verum comitaris in aurea tecta,
Officij semper sit tibi cura tui.
Tum fortasse pijs Nymphis dabit ille legendum,
Cum de Cyprigeno verba iocosa ferent.
Si qua tui nimium Domini miseretur amantis,
Sic crepita folijs, ut gemuisse putet.
Tetrica si qua tamen blandos damnauerit ignes,
Dic tu, mentito me tepuisse foco ;
Tumque refer talos, et fixum calce sigillum,
Quod Venerem temnis, filiolumque suum.
Taliter efficies, ut amet te candida turba,
Forfan et Autoris palma futura tui.
Viue libelle, precor, Domino felicior ipso,
Quem sine demerito fors inopina premit :
Denique, (si visum fuerit) dic montis in alto
Pierij vacuum tempora dura pati.

A Quatorzain, in the commendation of Master Thomas

Watson, and of his Mistres, for whom
he wrote this Booke of Pasionat
Sonnetes.

THe starr's, which did at *Petrarch's* byrthday raigne,
Were fixt againe at thy natiuity,
Destining thee the *Thufcan's* poesie,
Who skald the skies in lofty *Quatorzain*,
The *Muses* gaue to thee thy fatall vaine,
The very same, that *Petrarch* had, whereby
Madonna Laures fame is growne so hy,
And that whereby his gloiy he did gaine.
Thou hast a *Laure*, whom well thou dost commend,
And to her praise thy passion songs do tend ;
Yee both such praise deserue, as naught can smother ;
In brieft with *Petrarch* and his *Laure* in grace
Thou and thy Dame be equall, faue percase
Thou passe the one, and she excell's the other.

G. Bucke.

To the Authour.

THy booke beginning sweete and ending fowre,
Deere friend, bewrayes thy false succeffe in loue,
Where smiling first, thy Mistres falles to lowre,
When thou did'st hope her curtesie to proue ;
And finding thy expected lucke to fayle,
Thou fallest from praise, and dost begin to rayle.
To vse great tearmes in praise of thy deuise,
I thinke were vaine : therefore I leaue them out ;
Content thee, that the Censure of the wise
Hath put that needeles question out of doubt :
Yet howe I weigh the worke that thou hast wrought,
My iudgement I referre vnto thy thought.

T. Acheley.

An Ode, written to the Muses Concerning
this Authour.

You sacred *Nymphes*, *Apolloes* sisters faire,
Daughters of *Ioue*, parentes of rare deuife,
Why take you no delight in change of ayre?
Is *Helicon* your onely paradise?
Hath *Britan* soyle no hill, no heath, no well,
No wood, no wit, wherein you list to dwell?
Ladies voutsafe with pacience once to viewe
Our liuely springs, high hills, and pleasaunte shades,
And as you like the feat and countries hewe,
Pitche downe your tentes, and vse your sporting trades:
Hard hap it is, if nothing here you finde
That you can deeme delightfull to your minde.
Loe *Watson* prest to enterteine your powre
In pleasante springs of flowing wit, and skill:
If you esteeme the pleasures of his bower,
Let *Britan* beare your spring, your groue and hill,
That it hence forth may of your fauour boast,
And him, whome first you heere voutsafe for hoast

C. Downhalus.

Eiusdem aliud de Authore.

Graciâ permultos peperit fecunda poetas.
Quorum lapsa diu sæcula, fama manet.
Ausonia Argolicæ tellus post æmula laudis
Transfudit in Latios doctum Heliconæ sinus.
Acceptam Latium tenuit fouitque poesin,
Ætque dies Laurus auget, Apollo, tuas.
Gallica Parnasso cæpit dutescere lingua,
Ronsardique operis Luxuriare nouis.

Sola quia interea nullum paris Anglia vatem ?

Versifices multi, nemo poeta tibi est.

Scilicet ingenium maius fuit hæc tunc arte :

Forsan et hic merces defuit utrique sua.

Ingenio tandem præstans Watfonus, et arte,

Pieridas docuit verba Britanna loqui.

Et faciles alijs aditus patefecit ad artem.

Quam multi cupiunt fingere, nemo refert.

Æstus tuus labor est, lûcrum est Watfone, tuorum ;

Et tua, ne desint præmia, Laurus erit.

IT's feldome feene that *Merite* hath his due,
Or els *Dezerte* to find his iust desire :
For nowe *Reproofe* with his defacing crewe
Treades vnderfoote that rightly should aspyre :
Milde *Industrie* discourag'd hides his face,
And shuns the light, in feare to meete *Disgrace*.
Seld feene faid I (yet alwaies feene with some)
That *Merite* gains good will, a golden hyre,
With whome *Reproofe* is cast aside for scumme ;
„ That growes apace that vertue helps t' aspire ;
And *Industrie* well chearish't to his face
In sunshine walkes, in spight of fowre *Disgrace*.
This fauour hath put life into the pen,
That heere presentes his first fruite in this kinde :
He hopes acceptance, friendly graunte it then ;
Perchaunce some better worke doth stay behinde.
My censure is, which reading you shall see,
A *Pythy*, *sweete*, and cunning poesy.

M. Roydon.

To the Authour.

IF grauer headdes shall count it ouerlight,
To treate of *Loue*: say thou to them: *A flaine*
Is incident vnto the finest die.

And yet no flaine at all it is for thee,
These layes of *Loue*, as myrth to melancholy,
To followe fast thy sad *Antigone*,
Which may beare out a broader worke then this,
Compyl'd with iudgement, order, and with arte.
And shrowde thee vnder shadowe of his winges,
Whose gentle heart, and head with learning freight
Shall yeld thee gracious fauour and defence.


G. Peele.

A Quatorzain of the Au-
thour vnto this his booke
of Louepassi-

ons.

MY little booke goe hye thee hence away, [parte
Whose price (God know's) will countervaille no
Of paines I tooke, to make thee what thou arte:
And yet I ioy thy byrth. But hence I say,
Thy brothers are halfe hurt by thy delaye;
For thou thy selfe arte like the deadly dart,
Which bred thy byrth from out my wounded hart.
But still obserue this rule where ere thou staye,
In all thou mai'st tender thy fathers fame,
„ *Bad is the Bird, that fileth his owne nest.*
If thou be much mislik't, They are to blame,
Say thou, that deedes well donne to euill wrest:
Or els confesse, *A Toye* to be thy name;
„ This trifling world *A Toye* beseemeth best.

The Author in this Pafsion taketh but occasion to open his estate in loue ; the miferable accidentes whereof are fufficiently described hereafter in the copious varietie of his deuifes : and whereas in this Sonnet he seemeth one while to despaire, and yet by and by after to haue some hope of good succeffe, the contrarietie ought not to offend, if the nature and true qualitie of a loue pafsion bee well considered. And where he mentioneth that once hee scorned loue, hee alludeth to a peece of worke, whiche he wrote long since, *De Remedio Amoris*, which he hath lately perfected, to the good likinge of many that haue seene and perused it, though not fully to his owne fancy, which causeth him as yet to kepe it backe from the printe.


 Ell fare the life sometimes I ledde ere this,
 When yet no downy heare yclad my face :
 My heart deuoyde of cares did bath in blisse,
 My thoughts were free in euery time and place :
 But now (alas) all's fowle, which then was faire,
 My wonted ioyes are turning to despaire.
 Where then I liu'd without controule or checke,
 An other now is mistris of my minde,
Cupid hath clapt a yoake vpon my necke,
 Vnder whose waighte I liue in seruile kinde :
 I now cry creake, that ere I scorned loue,
 Whose might is more then other Gods aboue.
 I haue affaide by labour to eschewe
 What fancy buildes vpon a loue conceite,
 But nearthelesse my thought reuiues anew,
 Where in fond loue is wrapt, and workes deceite :
 Some comfort yet I haue to liue her thrall,
 In whome as yet I find no fault at all.

In this passion the Author describeth in how pitious a case the hart of a louer is, being (as he sayneth heere) seperated from his owne body, and remoued into a darksome and solitarie wildernes of woes. The conueyance of his inuention is plaine and pleasant enough of it selfe, and therefore needeth the lesse annotation before it.

MY harte is sett him downe twixt hope and feares.
 Vpon the stonie banke of high desire,
 To view his own made flud of blubbering teares
 Whose waues are bitter salt, and hote as fire:
 There blowes no blast of wind but ghostly grones
 Nor waues make other noyse then pitious moanes
 As life were spent he waiteth *Charons* boate,
 And thinkes he dwells on side of *Stigian* lake:
 But blacke despaire some times with open throate,
 Or spightfull Ielousie doth cause him quake,
 With howlinge shrikes on him they call and crie
 That he as yet shall nether liue nor die:
 Thus voyde of helpe he fittes in heauie case,
 And wanteth voyce to make his iust complaint.
 No flouwr but *Hiacynth* in all the place,
 No funne comes there, nor any heau'nly sainte,
 But onely shee, which in him selfe remaines,
 And ioyes her ease though he abound in paines.

This pafion is all framed in manner of a dialogue, wherein the Author talketh with his owne heart, beeing nowe through the commandement and force of loue feperated from his bodie miraculouſlie, and againſt nature, to follow his miſtres, in hope, by long attendance vpon her, to purchaſe in the end her loue and fauour, and by that meanes to make him ſelfe all one with her owne heart.

SPeake gentle heart, where is thy dwelling place?
 With her, whoſe birth the heauens themſelues haue
 bleſt.

What doſt thou there? Sometimes behold her face,
 And lodge ſometimes within her criſtall breſt:

She cold, thou hot, how can you then agree?

Not nature now, but loue doth gouerne me.

With her wilt thou remaine, and let mee die?

If I returne, wee both ſhall die for griefe:

If ſtill thou ſtaye, what good ſhall growe thereby?

Ile moue her heart to purchaſe thy reliefe:

What if her heart be hard, and ſtop his eares?

Ile ſigh aloud, and make him ſoft with teares:

If that preuaile, wilt thou returne from thence?

Not I alone, her heart ſhall come with mee:

Then will you both liue vnder my defence?

So long as life will let vs both agree:

Why then diſpaire, goe packe thee hence away,

I liue in hope to haue a golden daie.

The chiefe grounde and matter of this Sonnet standeth vppon the rehearfall of such thinges as by reposite of the Poets, are dedicated vnto *Venus*, whereof the Authour sometime wrote these three Latine verses.

*Mons Erycinus, Acidalius fons, alba columba,
Hesperus, ora Pathos, Rosa, Myrtus, et insula Cyprus,
Idalumque nemus; Veneri hæc sunt omnia sacra.*

And *Forcatulus* the French Poet wrote vppon the same particulars, but more at large, he beginneth thus,

*Est arbor Veneri Myrtus gratissima, flores
Tam Rosa, quam volucres alba columba præit.
Igniferum cæli præ cunctis diligit astris
Hesperon, Idalum sæpè adiit vna nemus. etc.*

SWeete *Venus* if as nowe thou stand my friende,
As once thou didst vnto Kinge ¹*Priams* sonne,
My ioyfull muse shall neuer make an end
Of praising thee, and all that thou hast done:
Nor this my penne shall euer cease to write
Of ought, wherein sweete *Venus* takes delite.

My temples hedged in with *Myrtle* bowes
Shall set aside *Apolloes Lawrell* tree,
As did ²*Anchises* sonne, when both his browes
With *Myrtle* hee beset, to honour thee:
Then will I say, the *Rose* of flowres is best.
And siluer *Dooues* for birdes excell the rest.
He praise no starre but *Hesperus* alone,
Nor any hill but *Erycinus* mounte,
Nor any woodde but *Idaly* alone,
Nor any spring but *Acidalian* founte,
Nor any land but onely *Cyprus* shoare,
Nor Gods but Loue, and what would *Venus* more?

¹ Paris

² Mate na redimitus tempora Mirto. Virg

All this Pafion (two verſes only excepted) is wholly tranſlated out of *Petrarch*, where he writeth,

<i>S' amor non è, che dunque è quel ch' i ſento ?</i>	Part prima }
<i>Ma s' egli è amor, per Dio che coſa, e quale ?</i>	Sonnet 103. }
<i>Se buona, ond' è l' effetto aſpro e mortale ?</i>	
<i>Se ria, ond' è ſi dolce ogn tormento ?</i>	

Heerein certaine contrarieties, whiche are incident to him that loveth extreemelye, are lively expreſſed by a Metaphore. And it may be noted, that the Author in his firſt halfe verſe of this tranſlation varieth from that ſenſe, which *Chawcer* uſeth in tranſlating the ſelfe ſame: which he doth vpon no other warrant then his owne ſimple priuate opinion, which yet he will not greatly ſtand vpon.

IF't bee not loue I feele, what is it then ?
 If loue it bee, what kind a thing is loue ?
 If good, how chance he hurtes ſo many men ?
 If badd, how happ's that none his hurtes diſproue ?
 If willingly I burne, how chance I waile ?
 If againſt my will, what ſorrow will auaille ?
 O liueſome death, O ſweete and pleaſant ill,
 Againſt my minde how can thy might preuaile ?
 If I bend backe, and but refraine my will,
 If I conſent, I doe not well to waile ;
 { And touching him, whome will hath made a ſlaue, }
 { The Prouerbe ſaith of olde, *Selfe doe, ſelfe haue.* }
 Thus beeing toſt with windes of ſundry ſorte
 Through daung'rous Seas but in a ſlender Boat,
 With errorr ſtuft, and driu'n beſide the porte,
 Where voide of wiſdomes freight it lies aſſoate,
 I waue in doubt what helpe I ſhall require,
 In Sommer freeze, in winter burne like fire.

¹ Adduntur Tufcano hij duo verſus.

This passion is a translation into latine of the selfe same sonnet of *Petrarch* which you red lastly alleaged, and commeth somwhat neerer vnto the Italian phrase then the English doth. The Author when he translated it, was not then minded euer to haue imboldned him selfe so farre, as to thrust in foote amongst our english Poets. But beinge busied in translating *Petrarch* his sonnets into latin new clothed this amongst many others, which one day may perchance come to light: And because it besitteth this place, he is content you suruey it here as a probable signe of his dayly sufferance in loue.

H*Oc si non sit amor, quod persentisco, quid ergo est?
 Si sit amor, tum quid sit amor qualisque rogandum:
 Si bonus est, unde effectus producit acerbos?
 Sin malus, unde eius tormentum dulce putatur?
 Sique volens vror, quæ tanti causa doloris?
 Sin inuitus amo, quid me lamenta iuuabunt?
 O læthum viuax, ô delectabile damnum,
 Quæ sic me superes, tibi si concedere nolim?
 Et me si patior vinci, cur lugeo victus?
 Aduersis rapior ventis, nulloque magistro,
 Per maris effusi fluctus, in puppe caduca,
 Quæ vacua ingenio, tantoque errore grauata est,
 Ipse ut ignorem de me quid dicere possim:
 Frigeo, aum media est æstas; dum bruma, caleasco.*

This passion of loue is liuely expressed by the Authour, in that he laudfully praiseth the person and beautifull ornamentes of his loue, one after an other as they lie in order. He partly imitateth herein *Aeneas Silvius*, who setteth downe the like in describing *Lucretia* the loue of *Euryalus*; and partly he followeth *Ariosto cant. 7.* where he describeth *Alcina*: and partly borroweth from some others wherethey describe the famous *Helen of Greece*: you may therefore, if you please aptly call this sonnet as a Scholler of good iudgement hath already Christened it *ἄνθη παρασιτική*.

F Arke you that list to heare what sainte I serue:
 Her yellowe lockes exceede the beaten goulde;
 Her sparkeling eies in heau'n a place deserue;
 Her forehead high and faire of comely moulde;
 Her wordes are musicke all of siluer founde;
 Her wit so sharpe as like can scarce be found:
 Each eybrowe hanges like *Iris* in the skies;
¹ Her *Eagles* nose is straight of stately frame;
 On either cheeke a *Rose* and *Lillie* lies;
 Her breath is sweete perfume, or hollie flame;
 Her lips more red than any *Corall* stone;
 Her necke more white, then aged ² *Swans* yat mone;
 Her brest transparent is, like *Christall* rocke;
 Her fingers long, fit for *Apolloes* Lute;
 Her slipper such as ³ *Momus* dare not mocke;
 Her vertues all so great as make me mute:
 What other partes she hath I neede not say,
 Whose face alone is cause of my decaye.

¹ Nasus Aquilinus ex Persarum opinione maiestatem personæ arguit

² Quale suo recinit funere caemen Olor. Strozza et vide Plin. de cantu Olorino lib. 10 nat. hist. cap. 23

³ Vide Chilian. 1 cent. 5 adag. 74. ubi Erasmi. ex Philostrati ad uxorem epistola mutuatur.

Actæon for espying *Diana* as shee bathed her naked, was transformed into a Hart, and sone after torne in pieces by his owne houndes, as *Ouid* describeth at large *lib. 3. Metamorph.* And *Silius Italicus lib. 12. de bello Punico* glaunceth at it in this manner.

*Fama est, cum laceris Actæon flebile membris
Supplicium lueret spectata in fonte Dianæ,
Attonitum nouitate mala fugisse parentem
Per fræta Aristæum. etc.*

The Author alluding in al this Pasion vnto the fault of *Actæon*, and to the hunte, which hee sustained, fetteth downe his owne amorous infelicitie; as *Ouid* did after his banishment, when in an other sence hee applied this fiction vnto himselfe, being exiled (as it should seeme) for hauing at vnawares taken *Cæsar* in some great fault: for thus hee writeth.

*Cur aliquid vidi, cur noxia limina feci? etc.
Inscius Actæon vidit sine veste Dianam,
Præda fuit canibus nec minus ille fuit.*

A *Actæon* lost in middle of his sport
Both shape and life, for looking but a wry,
Diana was afraid he would report
What secretes he had seene in passing by:
To tell but trueth, the selfe same hunt haue I
By viewing her, for whome I dayly die;
I leese my woonted shape, in that my minde
Doth suffer wracke vpon the stonie rocke
Of her disdaine, who contrary to kinde
Doth beare a brest more haide then any stocke;
And former forme of limmes is changed quite
By cares in loue, and want of due delight.
I leese my life in that each secret thought,
Which I conceiue through wanton fond regard,
Doth make me say, that life auaileth nought
Where seruice cannot haue a due reward:
I dare not name the Nymph that works my smart,
Though loue hath grau'n her name within my hart.

Clytia (as *Perottus* witneffeth) was a glorious Nimph, and thereof had her name: for *κλέος* in greeke signifieth glorie: and therefore she aspired to be the loue of *Sol* him selfe, who præferring *Leucothoe* before her, she was in short space ouergonne with fuche extremitie of care, that by compassion of the Gods shee was transformed into a *Marigolde*; which is significantlie called *Heliotropium*, because euen nowe after change of forme shee full obserueth the rising and going downe of hir beloued the sunne, as *Ouid* mentioneth,

Fila suum, quamuis radice tenetur,

Vertitur ad Solem, mutataque seruat amorem. Metam. lib. 4.
And by this it maie easilie bee gheffed, whie in this passion the Authour compareth him selfe with the *Marigold*, and his loue vnto the *Sunne*.

THe *Marigold* so likes the louely Sunne,
That when he settes the other hides her face,
And when he ginnes his morning course to runne,
She spreades abroad, and shoves her greatest grace;
So shuts or sprouts my ioy, as doth this flow're,
When my *Sheefunne* doth either laugh or lowre.
When shee departes my sight, I die for paine,
In closing vp my hearte with cloudie care;
And yet when once I viewe her face againe,
I streight reuiue, and ioye my wonted fare:
Therewith my heart ofte saies, when all is done,
That heau'n and earth haue not a brighter sunne.
A ieaious thought yet puttes my minde in feare,
Lest *Ioue* him selfe descending from his throne
Shoulde take by stealth and place her in his speare,
Or in some higher globe to rule alone: [their praye
Which if he should, the heau'ns might boast
But I (alas) might curse yat dismall day.

The Authour hath made two or three other passions vpon this matter that is heere contained, alluding to the losse of his sight and life since the time he first beheard her face, whose loue hath thus bewitched him. But heere hee mentioneth, the blindnesse of *Tyresias* to proceed of an other cause, then he doth in those his other Sonnettes, And heerein he leaneth not to the opinion of the greater sorte of Poets, but vnto some fewe, after whom *Polytian* hath written also, as followeth;


*Baculum dat deinde petentem
Tyresia magni, qui quondam Pallada nudam
Vidit, et hoc raptam pensauit munere lucem.
Suetus in offensos baculo ducere gressus
Nec deest ipse sibi, quoniam sacro instincta furore
Ora mouet, tantique parat solatia damni.*

MYne ¹eyes dye first, which last enioyed life,
Not hurt by bleared eies, but hurt with light
Of such a blazing starre as kindeleth strife
Within my brest as well by day as night :
And yet no poyfined *Cockatrice* lurk't there,
Her vertuous beames diffuade such foolish feare.
Besides, I liue as yet ; though blinded now
Like him, that sawe *Mineruaes* naked side,
And lost his sight (poore soule) not knowing howe ;
Or like to him, whome euill chance betide,
In straying farre to light vpon that place,
Where midst a fount he founde *Dianaes* grace.
But he alone, who *Polyphemus* hight,
Tiewe patterne was of me and all my woe,
Of all the rest that euer lost their sight :
For being blinde, yet loue possesse him so,
That he each how'r on eu'ry dale and hill
Sung songes of loue to ²*Galatæa* still.

¹ Quod naturale esse, ait Plinius
lib i. natur. hist c 36.

² *Galatæa* was a water Nymph and
daughter to old *Nereus*.

In this sonnet is couently set forth, how pleasaunt a passion the Author one day enioyed, when by chance he ouerharde his mistress, whilst she was singing priuately by her selfe : And sone after into howe sorrowfull a dumpe, or founden extasie he fell, when vpon the first sight of him she abruptlie finished her song and melodie.

oulden bird and *Phenix* of our age,
 Whose sweete records and more then earthly voice
 By wondrous force did then my grieve assuage
 When nothing els could make my heart reioyce,
 Thy teunes (no doubt) had made a later end,
 If thou hadst knownen how much they stood my frend.
 When silence dround the latter warbling noate,
 A sudden grieve eclypst my former ioye,
 My life it selfe in calling *Carons* boate
 Did sigh, and say, that pleasure brought anoy ;
 And blam'd mine eare for listning to the sound
 Of such a songe, as had increast my wound.
 My heaueie heart remembring what was past
 Did sorrowe more than any tounge can tell ;
 As did the damned soules that stood agast,
 When *Orpheus* with his wife return'd from hell :
 Yet who would think, that Musike which is swete,
 In curing paines could cause delites to fleete ?

The subiect of this passion is all one with that, which is next before it: but that the Authour somewhat more highly here extolleth his ladies excellencie, both for the singulartie of her voyce. and her wonderfull arte in vse and moderation of the same. But moreover, in this sonnet, the Authour relateth how after the hearing of his mistris sing, his affection towards her by that meanes was more vehemently kindled, then it had bin at any time before.

Meruaile I, why poets heretofore
 Extold ¹ *Arions* harp or *Mercuries*,
 Although the one did bring a fishe to shore,
 And th' other as a ² signe adorn'd the skies.
 Yf they with me had heard an Angells voice,
 They would vnfaythefselues, and praise my choise
 Not *Philomela* now deserues the price,
 Though sweetely she recount her cause of mone:
 Nor *Phœbus* arte in muscally deuise,
 Although his lute and voyce accord in one;
 Musicke her self, and all the *Muses* nine,
 For skil or voyce their titles may resign.
 O bitter sweete, or hunny mixt with gall,
 My hart is hurt with ouermuch delight,
 Mine eares wel pleas'd with tunes, yet deafe with all:
 Through musicks helpe loue hath increast his might;
 I stoppe mine eares as wife *Vlisses* bad,
 But all to late, now loue hath made me mad.

¹ Sic methymnæo gauisus Arione
 Delphin, Marual lib 8.

² Consurgente freto cedit Lyra
 Cyllenæa Ruff. Fest.

The Authour descanteth on forwarde vpon the late effect, which the song of his Mistres hath wrought in him, by augmenting the heate of his former loue. And in this passion after he hath fet downe some miraculous good effectes of Musicke, hee falleth into question with him selfe, what should be the cause, why the sweete melodie of his Mistres shoulde so much huite him, contrarie to the kinde and nature of musicall harmonie.

E *Sclepiad* did cure with trumpets founde
 Such men as first had lost their hearing quite:
 And many such as in their drinke lay drownd
Damon reuiu'd with tunes of graue delight:
 And *Theophrast* when ought his minde opprest,
 Vt'd musickes helpe to bring him selfe to rest:
 With founde of harpe *Thales* did make recure
 Of such as lay with pestilence forlorne:
 With Organ pipes *Xenocrates* made pure
 Their wits, whose mindes long *Lunacy* had worne:
 Howe comes it then, that musick in my minde
 Enforceth cause of hurt against her kinde?
 For since I heard a secret heau'nly song,
 Loue hath so wrought by vertue of conceite,
 That I shall pine vpon supposed wrong
 Vnlesse shee yeelde, that did mee such deceit:
 O eares now deafe, O wits al drownd in cares,
 O heart surpry'd with plagues at vnawares.

The Authour still purfuing his inuention vpon the fong of his Miftres, in the laft ftaffe of this fonnet he falleth into this fiction: that whileft he greedelie laied open his eares to the hearing of his Ladies voice, as one more then halfe in a doubt, that *Apollo* him felfe had beene at hand, Loue efpyng a time of aduantage, transformed him felfe into the fubftance of aier, and fo deceitfullie entered into him with his owne great goodwill and defire, and nowe by mayne force ftill holdeth his poffeffion.

Some that reporte great *Alexanders* life,
 They fay, that harmonie fo mou'd his mind,
 That oft he roafe from meat to warlike fuiuife
 At founde of Trumpe, or noyfe of battle kind,
 And then, that mufickes force of fofter vaine
 Cauf'd him returne from ftrokes to meat againe.
 And as for me, I thinke it nothing ftrange,
 That mufick hauing birth from heau'ns aboue,
 By diuers tunes can make the minde to change:
 For I my felfe in hearing my fweete Loue,
 By vertue of her fong both tafted grieve,
 And fuch delight, as yeelded fome reliefe.
 When firft I gan to giue attentiu eare,
 Thinking *Apolloes* voice did haunte the place,
 I little thought my Lady had beene there:
 But whileft mine eares lay open in this cafe,
 Transform'd to ayre Loue entred with my will,
 And nowe perforce doth keepe poffeffion ftill.

Still hee followeth on with further deuise vppon the late Melodie of his Mistres: and in this sonnet doth namelie preferre her before *Musicke* her selfe, and all the three *Graces*; affirming, if either he, or els *Apollo* bee ordened a iudge to giue sentence of their desertes on either side, that then his Ladie can not faile to beare both pricke and priue awaie.

Nowe *Musicke* hide thy face or blush for shame,
 Since thou hast heard hir skill and warbling voice,
 Who far beefore thy selfe deseru's thy name,
 And for a *Science* should bee had in choise:
 Or if thou still thy title wilt retaine,
 Equall hir song with helpe of all thy traine.
 But as I deeme, it better were to yeelde
 Thy place to her, to whom the price belongs,
 Then after strife to leese both fame and field.
 For though rude *Satyres* like of *Marfias* songes,
 And *Choridon* esteeme his oaten quill:
 Compare them with hir voice, and both are ill.
 Nay, which is more, bring forth the *Graces* three,
 And each of them let sing hir song apart,
 And who doth best twill soone appeare by mee,
 When shee shall make replie which rules my heart:
 Or if you needes will make *Apollo* iudge,
 So sure I am to winne I neede not grudge.

In this passion the Authour vpon the late sweete song of his Miftres, maketh her his birde; and therewithall partlie describeth her worthines, and partlie his owne estate. The one parte he sheweth, by the coulour of her feathers, by her statele minde, and by that fouereintie which she hath ouer him: the other, by description of his delight in her companie, and her strangenes, and drawing backe from a dewe acceptance of his seruice.

MY gentle birde, which sung so sweete of late,
 Is not like those, that flie about by kind,
 Her feathers are of golde, shee wantes a mate,
 And knowing wel her worth, is proud of mind:
 And wheras som do keepe their birds in cage,
 My bird keepes mee, and rules me as hir page.
 She feedes mine eare with tunes of rare delight,
 Mine eye with louing lookes, my heart with ioy,
 Wherhence I thinke my seruitude but light,
 Although in deede I suffer great annoye:
 And (sure) it is but reason, I suppose,
 He feeles the pricke, that seekes to pluck the *Rose*.
 And who so mad, as woulde not with his will
 Leese libertie and life to heare her sing,
 Whose voice excels those harmonies that fill
Elisian fieldes, where growes eternall spring?
 If mightie *Ioue* should heare what I haue hard,
 She (sure) were his, and all my market marde.

The Author not yet hauing forgotten the songe of his mistres, maketh her in this passion a seconde *Phoenix*, though not of *Arabia*, and yet no lesse acceptable to *Apollo*, then is that bird of *Arabia*. And the cheife causes why *Sol* shoulde fauour hir, he accounteth to be these two, hir excellent beawtie, and hir skill in musike, of which two qualities *Sol* is well knownen to be an especiall cheife patrone, and sometimes the only author or giuer of the same.

YF Poets haue done well in times long past,
 To glose on trifling toyes of little price:
 Why should not I presume to faine as fast,
 Espying forth a ground of good deuise?
 A Sacred *Nymph* is ground whereon ile write,
 The fairest *Nymph* that euer yet saw light.
 And since her song hath fild mine eares with ioye,
 Hir vertues pleaf'd my minde, hir face mine eye,
 I dare affirme what some will thinke a toy,
 She *Phoenix* is, though not of *Arabie*;
 And yet the plumes about hir neck are bright,
 And *Sol* him selfe in her hath chiefe delight.¹
 You that will know why *Sol* asfoordes her loue,
 Seeke but the cause why *Peacocks* draw the place,
 Where *Iuno* fitts; why *Venus* likes the *Doue*;
 Or why the *Owle* besitts *Mineruaes* grace;
 Then yf you grudge, that she to *Sol* belonge,
 Marke but hir face, and heare hir skill in songe.

¹ Vide Plinnum Natur. hist lib 10 cap 2.

This sonnet is perfectly patheticall, and consisteth in two principall pointes: wherof the first conteyneth an accusation of Loue for his hurtfull effects and vsuall tyannie; the second part is a sudden recantation or excuse of the Authors euill words, by castinge the same vpon the necke of his beloued, as being the onely cause of his late fienzy and blasphemous rage so laushly powred forth in fowle speeches.

Loue is a fowr delight; a sugred greefe;
 A liuinge death; an euerdying life;
 A breache of *Reasons* lawe; a secreet theefe;
 A sea of teares; an euerlasting strife;
 A bayte for fooles; a scourge of noble witts;
 A Deadly wound; a shotte which euer hitti.
Loue is a blinded God; an angry boye;
 A *Labyrinth* of dowbts; an ydle lust;
 A slaue to *Beawties* will; a witles toy;
 A rauening bird, a tyraunt most vniust;
 A burning heate; A cold; a flattring foe;
 A priuate hell; a very world of woe.
 Yet mightie *Loue* regard not what I saye,
 Which lye in traunce bereft of all my witts,
 But blame the light that leades me thus astraye,
 And makes my tongue blaspheme by frantike fitts:
 Yet hurt her not, lest I susteyne the smart,
 Which am content to lodge her in my heart.

The Author in this passion reproveth the vsuall description of loue; which olde Poetes haue so long time embraced: and proueth by probabilities that he neither is a childe (as they say) nor blinde, nor winged like a bnde, nor armed archer like with bowe and arrowes, neither frantike, nor wise, nor yet vncloathed, nor (to conclude) anie God at all. And yet when he hath said al he can to this end, he cryeth out vpon the secreet nature and qualitie of Loue, as being that, whereunto he can by no meanes attaine, although he haue spent a long and tedious course of time in his seruice.

IF *Cupid* were a childe, as *Poets* faine,
 How comes it then that *Mars* doth feare his might?
 If blind; how chance so many to their paine,
 Whom he hath hitte, can witnesse of his fight?
 If he haue wings to flie where thinkes him best,
 How happes he lurketh still within my brest?
 If bowe and shaftes should be his chiefeft tooles,
 Why doth he set so many heartes on fire?
 If he were madde, how could he further fooles
 To whet their wits, as place and time require?
 If wise, how could so many leeze their wittes,
 Or doate through loue, and dye in frantike fittes?
 If naked still he wander too and froe,
 How doth not Sunne or frost offend his skinne?
 If that a God he be, how falles it so,
 That all wants end, which he doth once beginne?
 O wondrous thing, that I, whom *Loue* hath spent,
 Can scarcely knowe him self, or his intent.

In this passion the Authour being ioyfull for a kisse, which he had receiued of his *Loue*, compareth the same vnto that kisse, which sometime *Venus* bestowed vpon *Aesculapius*, for hauing taken a Bramble out of her foote, which pricked her through the hidden spitefull deceyte of *Diana*, by whom it was laied in her way, as *Strozza* writeth. And hee enlargeth his inuention vpon the french prouerbiall speech, which importeth thus much in effect, that three things proceed from the mouth, which are to be had in high account, Breath, Speech, and Kissing; the first argueth a mans life; the second, his thought; the third and last, his loue.

IN time long past, when in *Dianaes* chafe
 A bramble bush prickt *Venus* in the foote,
 Olde *Aesculapius* healpt her heauie case
 Before the hurte had taken any roote: [hard
 Wherehence although his beard were crisping
 She yeelded him a kisse for his rewarde.

My lucke was like to his this other day,
 When she, whom I on earth do worship most,
 For kissing me vouchsafed thus to say,
 Take this for once, and make thereof no boast:

¹ Forthwith my heart gaue signe of ioy by skippes,
 As though our foules had ioynd by ioyning lippes.
 And since that time I thought it not amisse
 To iudge which were the best of all thete three;
 Her breath, her speech, or that her daintie kisse,
 And (sure) of all the kisse best liked me:

For that was it, which did reuiue my hart
 Opprest and almost deade with dayly smart.

¹ Siquidem op'nati sunt aliqui, in osculo fieri animarum combinationem.

In the first staffe of this passion the Authour imitateth *Petrarch*,
Sonetto 211.

*Chi vuol veder quantunque può Natura
 El ciel tra noi, venga à mirar costei, etc.*

And the very like sense hath *Seraphime* in one of his *Strambotti*,
 where he beginneth thus,

*Chi vuol ueder gran cose altiere e nuoue,
 Venga a mirar costei, laquale adoro.
 Doue gratia dal ciel continuo pioue. etc.*

WHo list to vewe dame *Natures* cunning skil,
 And see what heau'n hath added to the same,
 Let him prepare with me to gaze his fill
 On her apase, whose gifts exceed ye trump of fame:
 But let him come a pase before she flye
 From hence, to fixe her seate about the skye.

By *Iuno*'s gift she beares a stately grace,
Pallas hath placed skill amidd't her brest;
Venus her selfe doth dwell within her face;
 Alas I faint to thinke of all the rest;

And shall I tell wherewith I most haue warres?

With those her eyes, which are two heau'nly starres.
 Their beames drawe forth by great attractiue power
 My moistned hart, whose force is yet so small,
 That shine they bright, or list they but to lowre,
 It scarcely dare behold such lights at all,

¹ But fobbes, and fighes, and faith I am vndonne,

No bird but *Ioues* can looke against the funne.

¹ Vide Plin. nat. hist. lib. 10. cap. 3. Seraphinum sonet. 1 vbi de aquila
 et lib. 29 cap. 6 qui de hac re mutuatur suisque pullis per comparationem le-
 ex Aristotelis historia. Porro vide gantissimè canit.

The substance of this passion is taken out of *Seraphine* sonetto 127. which beginneth thus.

*Quando nascesti amor? quando la terra
Se rinuoste di verde e bel colore;
Di che fuisti creato? d'un ardore,
Che cio lasciuo in se rinchiude e serra etc.*

But the Author hath in this translation inuerted the order of some verses of *Seraphine*, and added the two last of himselfe to make the rest to seeme the more patheticall.

When werste thou borne sweet *Loue*? who was thy
When *Flora* first adorn'd *Dame Tellus* lap, [fire?
Then sprung I forth from *Wanton hote desire*:
Who was thy nurse to feede thee first with pap?
Youth first with tender hand bound vp my
heade,
Then faide, with *Lookes* alone I should be fed;
What maides had she attendant on her side,
To playe, to singe, to rocke thee fast a sleepe?
Vaine Niceneffe, Beautie Faire, and Pompeous Pride;
By stealth when further age on thee did creepe,
Where didst thou make thy chiefe abiding place?
In *Willing Hartes*, which were of gentle race;
What is't wherewith thou wagest warres with me?
Feare colde as Ice, and *Hope* as hote as fire;
And can not age or death make end of thee?
No, no, my dying life still makes retire;
Why then sweete *Loue* take pittie on my paine,
Which often dye, and oft reuiue againe.

The Author in this passion wisheth he were in like estate and condition with the *Looking Glasse* of his mistres; by that meanes the oftner to be made happie with her fauourable and faire aspect. And in the last staffe he alludeth somewhat to the inuention of *Seraphime*, where he vseth these words, in writing vpon the *Glasse* of his beloued.

*Che ho visto ogni qual vetro render foco
Quando è dal Sol percosso in qualche parte,
E'l Sol che in ghocchi toi dando in quel loco
Douria per reflexion tutta infiammarte etc.*

THou *Glasse*, wherein that *Sunne* delightes to see
Her own aspect, whose beams haue dride my hart,
Would God I might possesse like state with thee,
And ioy some ease to quaille my bitter smart :
Thou gazeſt on her face, and ſhe on thine ;
I ſee not hers, nor ſhe will looke on mine.
Oncè hauing lookt her fill, ſhe turnes thee free,
And leaues thee, though amaz'd, yet wel content ;
But careleſſe of my cares, will I or noe,
Still dwells within my breſt with tears beſprent ;
And yet my hart to her is ſuch a thrall,
That ſhe driu'n out, my life departs withall.
But thou deceitfull *Glasse* (I feare) with guyle
Haſt wrought my woes to ſhield thy ſelfe from ill,
Shot forth her beames which were in thee erewhile,
And burnt my tender breſt againſt my will :
For *Chriſtall* from it ſelfe reflectes the *Sunne*
And fyres his coate, which knows not how tis done.

Seraphine in his *Strambotti* hath many prettie inuentions concerning the Lookingglasse of his Misties. wheihence many particulars of this passion are cunningly borrowed, part beeing out of one place, and part out of another. And in the latter end is placed this fiction by the Authour, that *Cupid* shooting his arrowe from out the faie eies of his Mistres, did so wounde him with loue and desire, that now he is past all recure by any phisicke, and therefore is faine to vse the olde verse,

Hei mihi quod nullis amor est medicabilis herbis.

THou glasse, wherein my *Dame* hath such delight,
 As when she braues, then most on thee to gaze,
 I maruel howe her beames that are so bright
 Do neuer cause thy brittle sides to craze:
 Thou should'it by reason mealt or easly breake
 To feele such force, thy substance being weake.
 For when she first with seeming stately grace
 Bestowd on me a louing sweete regard,
 The beames, which then proceeded from her face
 Were such, as for the same I found no warde,
 But needes perforce I must become content
 To mealt in minde till all my wittes were spent.
 And therewithall *Cupido* plaid his part,
 He shotte a shaft throughout her christall eyes,
 Wherewith he cleft in twaine my yeelding heart:
 And this is cause my panting heart still cries,
 I breake, I mealt, helpe heau'ns in my behoue,
 No herbe doth growe whose vertue cureth loue.

It is to be considered in reading this Pafsion, howe in some answeres, the accent or poynting of the wordes is altered, and therewithall howe the Authour walking in the woods, and bewayling his inwaide pafsion of *Loue*, is contraned by the replies of *Echo*: whose meaning yet is not so much to gainsay him, as to expresse her own miserable estate in daily consuming away for the loue of her beloued *Narcissus*; whose vnkindnes *Ouid* describeth at large, together with the extreme loue of *Echo*.¹

Author. **I**N all this world I thinke none lou's but I.
Echo. None lou's but I. **Auth.** Thou foolish
 tattling gheft,

In this thou telst a lie. **Echo.** thou telst a lie.

Author. Why? *Loue* him selfe he lodgeth in my brest.

Echo. He lodgeth in my brest. **Auth.** I pine for griefe;

And yet I want reliefe. **Echo.** I want reliefe.

Author. No starre more faire then she whom I adore.

Echo. Then^e he, whom I adore. **Auth.** Herehence I burne

Stil more and more. **Echo.** I burne stil more and more,

Author. *Loue*, let my heart returne. **Echo.** my heart, returne.

Auth. Is then the *Saint*, for whom thou makest mone,

And whom I loue, but one? **Echo.** I loue but one.

Author. O heau'ns, is there in loue no ende of ills?

Echo. In loue no ende of ills. **Auth.** Thou pratling voyce.

Dwelft thou in th' ayre, or but in hollow hills?

Echo. In hollow hills. **Auth.** Cease of to vaunt thy choyse.


Echo. Cease of to vaunt thy choyse. **Auth.** I would repleie,

But here for loue I die. **Echo.** for loue I die.

¹ Lib. 3. Metamorph.

² S. Liquescent immutat sensum.

Here the Author as a man ouertaken with some deepe melancholie, compareth him felfe vnto the *Nightingale*, and conferreth his unhappie estate (for that by no meanes his *Mistresse* will pitie him) with her nightly complaints: to whose harmonie all those that giue attentiu eare, they conceiue more delight in the muscalle varietie of her noates, then they take iust compafsion vpon her distressed heaunes.


 Hen *Maye* is in his prime, and youthfull spring
 Doth cloath the tree with leaues, and ground with
 And time of yere reuiureth eu'ry thing; [flowres,
 And louely *Nature* smiles, and nothing lowres:
 Then *Philomela* most doth straine her brest
 With night-complaints, and sits in litle rest.
 This *Birds* estate I may compare with mine,
 To whom fond *loue* doth worke such wrongs by day,
 That in the night my heart must needs repine,
 And storme with sighes to ease me as I may;
 Whilst others are becalm'd, or lye them still,
 Or sayle secure with tide and winde at will.
 And as all those, which heare this *Bird* complaine,
 Conceiue in all her tunes a sweete delight,
 Without remorse, or pitying her payne:
 So she, for whom I wayle both day and night,
 Doth sport her felfe in hearing my complaint;
 A iust reward for seruing such a *Saint*.

In the first fixe verses of this Pafsion, the Author hath imitated perfectly fixe verses in an *Ode* of *Ronsard*, which beginneth thus:

Celui qui n'ayme est malheureux, En son 2 liure
Et malheureux est l'amoureux, du Bocage.
Mais la misere, etc.?

And in the last staffe of this Pafsion also he commeth very neere to the sence, which *Ronsard* vsith in an other place, where he wrteth to his *Mistresse* in this maner:

En vens tu baiser Pluton
La bas, apres che Caron En ses meslan-
T'aura mise en sa naceffe? ges.

V¹nhappy is the wight, thats voide of *Loue*,
And yet vnhappie he, whom *Loue* torments,
But greatest griefe that man is for'ct to proue,
Whose haughtie *Loue* not for his loue relents,
But hoyfing vp her fayle of prowd disdaine,
For seruice done makes no returne of gaine.

By this all you, which knowe my tickle state,
May giue deferued blame to whome I serue,
And say, that *Loue* hath miserie to mate,
Since labour breeds but losse, and letts me sterue:

For I am he which liues a lasting thrall
To her, whose heart affords no grace at all
She hopes (perchance) to liue and flourish still,
Or els, when *Charons* boate hath felt her peaze,
By louing lookes to conquer *Plutoes* will;
But all in vaine: t'is not *Proserpin's* ease:

She neuer will permit, that any one
Shall ioy his *Loue*, but she her selfe alone.

In this Pafsion the Authour doth very bufilke imitate and augment a certaine *Ode* of *Ronsard*, which hee writeth vnto his Miftres; he beginneth, as followeth,

*Plusieurs de leurs cors dénudés
Se font veuz en diuerfe terre
Miraculeusement nués,
L'un en Serpent, et l'autre en Pierre,
L'un en Fleur, l'autre en Arbriffiau
L'un en Loup etc.?*

Au lurre des les
meslanges.

MAny haue liu'd in countreys farre and ny,
Whofe heartes by *Loue* once quite confum'd away,
Strangely their fhapes were changed by and by,
One to a *Flow'r*, an other to a *Bay*, [mone,
One to a *Streame*, whose courfe yet maketh
One to a *Doue*, an other to a *Stone*.

But harke my *Deere*; if wifhing could preuaile,
I would become a *Chrifall Mirrour* I,
Wherein thou might'ft behold what thing I aile:
Or els I would be chang'd into a *Flie*,
To tafte thy cuppe, and being dayly gheft
At bord and bedde, to kiffe thee mid'ft thy reft;
Or I would be *Perfume* for thee to burne,
That with my loffe I might but please thy fmell;
Or be fome facred *Spring*, to ferue thy turne,
By bathing that, wherein my heart doth dwell;
But woe is me, my wifhing is but vaine,
Since fate bidde *Loue* to work my endleffe paine.

The Authour in this Sonnet in a large maner setteth forth the furpassinge worthines of his *Ladie*, reporting her beawtie and forme to be so singuler, that neither *Appelles* can perfectly drawe her portraicte ; nor *Praxiteles* trewly frame her image and likenes in any kinde of metall. And the like vnablenes he awardesth vnto *Virgil* and *Homer* the two *Paragons* of *Poetrye*, if they should but once endeuour to praise her. And the like insufficiencie he sayeth would be found in *Tullie* him selfe, if he should endeuour to commend her. And then finally he excuseth his owne bould hardines shewed in praying her, vpon the forcible extremitie, which he abideth in *Loue*, and the earnest desire, which he hath to please.

¶ Vch is the *Saint*, whom I on earth adore,
 As neuer age shall know when this is past,
 Nor euer yet hath like byn seene before :
Apelles yf he liu'd would stand agast
¹ With coulours to fet downe her comely fare,
 Who farre excells though *Venus* were in place.
Praxiteles might likewise stand in doute
 In metall to expresse her forme arighte,
 Whose praise for shape is blowne the world throughout:
 Nor *Virgill* could so good a verse indite
 As onely would suffice to tell her name ;
 Nor *Homer* with his *Muse* expresse her fame ;
Tully, whose speach was boulder in eu'ry cause,
 Yf he were here to praise the *Saint* I serue,
 The number of her giftes would make him pause,
 And feare to speake how well she doth deserue.
 Why then am I thus bould that haue no skill ?
 Enforst by *Loue* I shew my zealous will.

¹ Here he aludeth vnto the pour-
 tract of *Venus* which *Apelles* drew: *Si Venerem Cous nunquam*
 as *Ouid* doth *lib. 3. de art. aman.* *pinxisset Appelles.*

In the first part of this Paffion the Author prooueth, that hee abideth more vnrest and hurt for his beloued, then euer did *Leander* for his *Hero*: of which two paramours the mutuall feruency in Loue is most excellently fet forth by *Museus* the Greeke Poet. In the second part he compareth himselfe with *Pyramus*, and *Hæmon* king *Creons* Sonne of *Thebes*, which were both so true hearted louers, that through Loue they suffered vntimely death, as *Ouid metam. lib. 4.* writeth at large of the one, And the Greeke Tragedian *Sophocles* in *Antig.* of the other. In the last, in making comparifon of his paynes in Loue to the paines of *Orpheus* descendinge to hell for his *Eurydice*, he alludeth to those two verses in *Strozza*,

*Tartara, Cymba, Charon, Pluto, rota, Cerberus, angues,
Cocytes, Phlegeton, Stix, lapis, vrna, sitis.*

What though *Leander* swamme in darksome night,
Through troubled *Helespont* for *Heroes* sake;
And lost his life by losse of *Sestus* light?
The like or more my selfe do vndertake,
When eu'ry howre along the lingring yeare,
My ioye is drownde, and hope blowne out with
And what though *Pyram* spent his vitall breath [feare.
For *Thisbes* sake? or *Hæmon* choafe to die
To follow his *Antigone* by death?
In harder case and worfer plight am I,
Which loue as they, but liue in dying still,
And faine would die, but can not haue my will.
We reade that *Orpheus* with his Harpe of golde,
For his *Euridice* went downe to hell:
The toyle is more, by that time all be tolde,
Which I endure for her, whose heart is fell;
The *Stigian Curre*, the *Whee*le, the *Stone*, the *Fire*.
And *Furies* all are plac't in my desire.

There needeth no annotation at all before this Pafion, it is of it felfe fo plaine, and eafily conuayed. Yet the vblearned may haue this helpe geuen them by the way to know what *Galaxia* is, or *Pactolus*, which perchaunce they haue not read off often in our vulgar Rimes. *Galaxia* (to omit both the *Etimologie* and what the Philofophers doe write thereof) is a white way or milky Circle in the heauens, which *Ouid* mentioneth in this manner.

*Eft via fublimis cælo manifesta sereno,
Lactea nomen habet, candore notabilis ipfo.* Metamorph.
lib. 1.

And *Cicero* thus in *fomnio Scipionis*; *Erat autem in fplendidiffimo candore inter flammæ circulus elucens, quem vos (vt a Graijs accepiffus) orbem lacteum nuncupatis*

Pactolus is a riuer in *Lidia*, which hath golden fandes vnder it, as *Tibullus* witneffeth in this verfe,

Nec me regna iuuant, nec Lydius aurifer amms. Tibul. lib. 3.

WHo can recount the vertues of my deare,
Or fay how farre her fame hath taken flight,
That can not tell how many ftarres appeare
In part of heau'n, which *Galaxia* hight,
Or number all the moates in *Phebus* rayes,
Or golden fandes, whereon *Pactolus* playes ?

And yet my hurts enforce me to confefle,
In cryftall breaft ſhe ſhrowdes a bloody hart,
Which hart in time will make her merits leffe,
Vnleffe betimes ſhe cure my deadly ſmart :

For nowe my life is double dying ſtill,

And ſhe defam'de by ſuffrance of ſuch ill ;

And till the time ſhe helpes me as ſhe may,
Let no man vndertake to tell my toyle,
But onely ſuche, as can diſtinctly ſay,

What Monſters *Nilus* breedes, or *Affricke* ſoyle : .

For if he doe, his labour is but loſt,

Whilst I both frie and freeze twixt flame and froſt.

Here the Authour by fayning a troublesome dreame, expreffeth a full Paſſion of *Loue*. And how ſoever ſome wil conſer of this kinde of inuention, it is euident, that the like hath bin vſuall amongſt thoſe that haue excelled in the ſweeteſt vaine of Poetrie. And (to let the reſt goe,) it may pleaſe him that is curious to finde ſome preſident hereof, to viſite but the works of *Hercules Strozza*,¹ who in his *Somnium* hath written ſo exquisitely, that the *Dreame* will quite his trauaile, that ſhall peruſe it with due attention.

IN *Thetis* lappe, while *Titan* tooke his reſt,
 I ſlumbring lay within my reſtleſſe bedde,
 Till *Morpheus* vſ'd a falſed ſoary ieſt,
 Preſenting her, by whom I ſtill am ledde :
 For then I thought ſhe came to ende my wo,
 But when I wakt (alas) t'was nothing ſo.
 Embracing ayre in ſteed of my delight,
 I blamed *Loue* as authour of the guile,
 Who with a ſecond ſleepe clozd vp my fight,
 And ſaid (me thought) that I muſt bide a while
 Ixions paines, whoſe armes did oft embrace
 False darkned clouds, in ſteed of *Iuno*s grace.
 When I had laine and ſlumbred thus a while,
 Rewing the dolefull doome that *Loue* aſſign'd,
 A woman *Saint*, which bare an Angels face,
 Bad me awake and eaſe my troubled minde :
 With that I wakt, forgetting what was paſt,
 And ſawe t'was *Hope*, which helped thus at laſt.

In this Sonnet the Authour is of opinion, that his Mistres (by the fatall appoyntement of destinie) was from the beginning reserved to live in these times, and to bee the onely gouvernesse and subiect of his thoughtes : whereas : if either she had bene borne, when *Paris* was to give sentence vpon *Ida* for bestowing the Golden Apple ; she had (as he supposeth) bene preferred before *Iuno*, *Pallas* and *Venus*, and moreouer supplied that place in the loue of kinge *Priams* sonne, whiche *Helen* of *Greece* obtained : or if shee had then liued when *Bacchus* tooke *Ariadne* to wife, she had bene conuayed in her steede, vnto that place in heau'n, where now the Crowne of *Ariadne* called ¹*Corona Gnosia* doth shine continuallie, beinge beautified with greate varietie of lightfome starres.

When *Priams* sonne in midst of *Ida* plaine
 Gaue one the price, and other two the foile,
 If she for whom I still abide in paine
 Had liued then within the *Troyan* foile,
 No doubt but hers had bene the golden ball,
 Helen had scaped rape, and *Troy* his fall.
 Or if my *Dame* had then enioyed life
 When *Bacchus* sought for *Ariadnaes* loue,
 No doubt but she had onely bene his wife,
 And flowne from hence to sit with Gods about :
 For she exceeds his choise of *Create* so farre
 As *Phebus* doth excell a twinckeling starre.
 But from the first all fates haue thus assign'd,
 That she should live in these our latter dayes,
 I thinke to beare a sway within my minde
 And feede my thoughtes with frendly sweete delays ;
 If so it be, let me attend my chaunce,
 And fortune pipe when I beginne to daunce. ²

¹ Cuius ortum et occasum memorat Plinius nat. hist. lib. 18. c. 28 et. c. 31. ² Assai ben balla a chi Fortuna suona.

The Author in this Sonnet very highly commendeth the most rare excellencies of his mistres, auouching her to haue no equall. And he imitateth the second Sonnet, *Nelle rime di messer Agnolo Fiorenzuola* the Florentine, whose beginning is all one with that heere ; and this it is :

*Deh le mie belle donne et amorose,
Ditemi il ver per vostra cortesia,
Non è chiara tra voi la donna mia,
Come è'l Sol ch'ar tra tutte l'altre cose?*

YE stately *Dames*, whose beauties farre excell,
Of courtesie confesse at my request,
Doth not my *Loue* amongst you beare the bell,
As *Phebus* goulden rayes obscares the rest
Of *Planet Starres*, and dimmeth eu'ry light
That shines in heau'n or earth by day or night?
Take wistly heed in vewing her sweete face,
Where nature hath exprest what ere she could
Eather for bewties blaze or comely grace:
Since when to prize her worke she breake the mould,
So that who seekes to finde her *Equall* out,
Intends a thing will nere be brought about.
Therefore sweete *Ladies* all vouchsafe with me
To folow her desert, and my desire,
By praying her vnto the ninth degree,
,, For honour by due right is vertues hire,
And *Enuies* mouth must faye when all is donne,
No *Bird* but one is sacred to the sunne

In this Paffion the Authour, as being blinded with Loue, first compareth himfelfe with *Tireſias* the old Soothſayer of *Thebes*, whome *Iuno* depruued of fight; but *Ioue* rewarded him with the ſpirit of prophecy. Then he alludeth vnto *Actæon*: And laſtly he ſheweth why he is in worſe caſe, then thoſe, which by vewing *Meduſæ*s heade were turned into ſtoanes, leefing both life and light at once; and ſo concludeth, that olde accuſed *Oedipus* of all other beſt beſitteth him for a companion.

When firſt mine eyes were blinded with *Deſire*,
 They had newe ſeene a *Second Sunne* whoſe face
 Though cleere as beaten ſnowe, yet kindled fire
 Within my breſt, and moulte my heart aſaſe :

Thus learned I by prooſe, what others write,
 That *Sunne*, and *fire*, and *ſnowe* offend the
 O ten times happie blinded *Theban* wight, [fight.
 Whoſe loſſe of fight did make him halfe diuine,
 Where I (alas) haue loſt both life and light,
 Like him, whoſe hornes did plague his heedles eyen ;

And yet was he in better caſe then I,
 Which neither liue, nor can obtaine to dye.
 All *Perſeus* foes that ſawe *Meduſæ*s heade,
 By leefing ſhape and ſenſe were quitte from thrall ;
 But I feele paines, though blinde and double deade,
 And was my ſelfe efficient cauſe of all :

Wherefore, of all that ere did ceaſe to ſee

¹ Old *Oedipus* were meeteſt mate for me.

¹ Vide *Sophocle aut Senecam in trauagalijs suis de Oedipi miſerijs.*

Here the Author misliketh of his wearisome estate in loue, for that he neither obtaineth any fauour at the handes of his Mistres for his good thought or speach, nor by his louinge lookes, or presents, nor by his humilitie in writing, or long sufferance in seruitude. And herehence he blameth her ouerhardnes of heart, and the froward constellation of his owne natiuitie : and therewithall abandoning all further desire of life, hath in request vntimely death, as the only end of his infelicitie.

EAch thought I thinke is frend to her I Loue;
 I still in speach vse course of gentle wordes;
 My louing lookes are such as ought to moue;
 My giftes as greate as mine estate affordes;
 My letters tell in what a case I stand, [hand;
 Though full of blots through fault of trembling
 I dewly daunce attendance as I may,
 With hope to please, and feare to make offence ;
 All fou'raintie to her I graunt for aye ;
 And where she hurtes yet make I no defence ;
 Sobbes are the songe, wherein I take delight ;
 And shew'rs of teares do dayly dimme my sight.
 And yet all this doth make but small auaille,
 Her heart is hard, and neuer will relent,
 No time, no place, no prayer can preuaile,
 The heau'ns them selues disfauour mine intent :
 Why should I then desire a longer life,
 To weaue therein a webbe of endlesse strife?

In the first staffe of this Palsion the Authour expreffeth howe fondly his friendes ouertrouble him, by questioninge with him touching his loue, or accidents thereof. In the two laft veres of the fecond staffe he imitateth thofe verfes of *Sophocles*:

Ἐρωτὶ μὲν νῦν ὅστις ἀνταλίσταται
Πύκτης ὅπως, ἐς χεῖρας, οὐ καλῶς φρονεῖ.
Ὀδτος γὰρ ἀρχει καὶ θεῶν, ὅπως θέλει. *In Trachinij*

which may be thus Englifhed,

*That man, which champion like will ftrive with Loue
And combate hand to hand, hath little witte:
For as he lift he rules the Gods aboue.*

And in the laft, he fetteth downe his mind fully bent to perfift constantly in the loue and feruice of his Ladie: like to that, which *Stephanus Forcatulus* (an excellent Ciuilian, and one of the beft Poetes of Fraunce for thefe many yeares) wrote vnto his beloved *Clytia*:

*Quin noctu pluuium citius mirabimur arcum,
Solque domo Hesperidum mane propinquus erit,
Quam capiat lepidæ me fæda obliuio nymphæ, etc.?*

Some afke me, when, and how my loue begunne;
Some, where it lies, and what effectes it hath;
Some, who ſhe is, by whome I am vndone;
Some, what I meane to treade ſo lewde a path;
I anfwere all alike, by anſwring nought,
But, *bleſt is he, whome Cupid neuer caught*:

And yet I coulde, if forrowe woulde permit.

Tell when and howe I fix't my fancie firſt,

And for whoſe ſake I loſt both will and wit,

And choaſe the path, wherein I liue accuſt:

But ſuch like deedes woulde breed a double ſoare,

„ For *loue* gainſaide growes madder then before.

But note herewith, that ſo my thoughts are bound

To her in whome my libertie lies thrall,

That if ſhe woulde vouchſafe to ſalue my wound,

Yet force of this my *loue* ſhould neuer fall,

Till *Phæbus* uſe to riſe from out the *Weſt*,

And towardes night ſeeke lodging in the *Eaſt*.

The second part of this Pafsion is borrowed from out the fiftē Sonnet in *Petrarch part 1.* whose words are these,

*Piu volte già per dir le labbra aperſi:
Poi rimafe la voce in mezz'l petto:
Ma qual ſuon poria mai ſahr tant'alto?
Pui volte incominciai di ſcriuer verſi,
Ma la penna, e la mano, e l'ntelletto
Rimaſer vinto nel primier affalto.*

WHen firſt theſe eyes beheld with great delight
The *Phoenix* of this world, or ſecond *Sunne*,
Her beames or plumes bewitched all my ſight,
And loue encreaſt the hurte that was begunne:
Since when my griefe is grow'ne ſo much the more,
Becaufe I finde no way to cure the ſoare,
I haue attempted oft to make complainte,
And with ſome dolefull wordes to tell my griefe,
But through my fearefull heart my voyce doth fainte,
And makes me mute where I ſhoulde craue releife:
An other while I thinke to write my paine,
But ſtreight my hand laies downe the pen againe.
Sometimes my mind with heapes of doubtfull cares
Conioyn'd with fawning hoapes is ſore oppreſt,
And ſometime ſuddeine ioy at vnawares
Doth moue to much, and ſo doth hurte my breſt;
What man doth liue in more extreemes then theſe,
Where death doth ſeeme a life, and paines doe
pleaſe?

The sense contained in this Sonnet will seeme strange to such as neuer haue acquainted themselues with *Loue* and his Lawes, because of the contrarieties mentioned therein. But to such, as *Loue* at any time hath had vnder his banner, all and euery part of it will appeare to be a famelier trueth. It is almost word for word taken out of *Petrarch*, (where hee beginneth,

Pace non truouo, e non ho da far guerra; Parte prima
E temo, spero, etc.?) Sonet. 105.

All, except three verses, which this Authour hath necessarily added, for perfecting the number, which hee hath determined to vse in euery one of these his Passions.

Ioy not peace, where yet no warre is found;
I feare, and hope; I burne, yet freeze withall;
I mount to heau'n, yet lie but on the ground;
I compasse nought, and yet I compasse all;
 I liue her bond, which neither is my foe,
 Nor frend; nor holdes me fast, nor lets me goe;
Loue will not that I liue, nor lets me die;
Nor lockes me fast, nor suffers me to scape;
I want both eyes and tongue, yet see and cry;
I wish for death, yet after helpe I gape;
 I hate my selfe, but loue an other wight;
 And feede on greefe, in lieu of sweete delight;
At selfe same time I both lament and ioy;
I still am pleas'd, and yet displeas'd still;
Loue sometimes seemes a *God*, sometimes a *Boy*;
Sometimes I sincke, sometimes I swimme at will;
 Twixt death and life, small difference I make;
 All this deere *Dame* befalls me for thy sake.

This Passion is framed vpon a somewhat tedious or too much affected continuation of that figure in Rhethorique, whiche of the Grekes is called *παλιλογία* or *ἀναδιπλωσις*, of the Latines *Reduplicatio*: whereof *Susenbrotus* (if I well remember me) alleadgeth this example out of *Virgill*,

*Sequitur pulcherrimus Ausur,
Ausur equo fidens.*

Æneid. 10.

Happy men that finde no lacke in *Loue*;
 I *Loue*, and lacke what most I do desire;
 My deepe desire no reason can remoue;
 All reason shunnes my brest, that's fet one fire;
 And so the fire mainetaines both force and flame,
 That force auayleth not against the same;
 One onely helpe, can flake this burning heate,
 Which burning heate proceedeth from her face,
 Whose face by lookes bewitched my conceite,
 Through which conceite I liue in woefull case;
 O woefull case, which hath no ende of woe,
 Till woes haue ende by fauour of my foe;
 And yet my foe mainetaineth such a Warre,
 As all her Warre is nothing els but Peace;
 But such a Peace, as breedeth secreat Iarre,
 Which Iarre no witte, nor force, nor time can cease;
 Yet cease despaire: for time by witte, or force,
 May force my frendly foe to take remorse.

In this Pafion the Authour vnder colour of telling his dreame doth very cunningly and luelly praife his Miftres, fo farre forth, as not onely to prefer her before *Helen* of Greece for excellencie of beautee, but alfo before howe many foeuer are nowe liuing in this our age. The dreame of it felfe is fo plainly and effectually fet downe (albeit in fewe wordes) that it neede no further annotation to explaine it.

THis latter night amidft my troubled reft
 A *Dismall Dreame* my fearefull hart appald,
 Whereof the fomme was this: *Ioue* made a Feaft,
 To which all *Neighbour, Saintes* and *Gods* were calde:
 The cheere was more then mortall men can thinke,
 And mirth grew on, by taking in their drinke.
 Then *Ioue* amidft his cuppes for feruice done
 Gan thus to iest with *Ganymede* his boy;
 I faine would finde for thee my preaty *Sonne*
 A fayrer Wife, then *Paris* brought to *Troy*:
 Why, fir, quoth he, if *Phebus* stand my frend, [end.
 Who know's the world, this geere will foone haue
 Then *Ioue* replide that *Phebus* should not choofe
 But do his beft to finde the fayrest face;
 And the once found should neither will nor choofe
 But yeelde her felfe, and chaunge her dwelling place;
 Alas, how much was then my hart affright,
 Which bade me wake and watch my faire delight?

The sense or matter of this Passion is taken out of *Seraphime* in his *Strambotti*, who writeth thus,

*Se Salamandra in fiamma viue, e in fuoco,
Non me stupisce quel che s'è natura,
Ma costei che è di ghiaccio, e io di fuoco,
E in mezzo del mio cuor viue sicura;
Chi la difende in così ardente fuoco,
Che douendo sguagliar diuenta dura?
Solo Amor di Natura aspro aduersario,
Che à suo dispetto vince ogni contrario.*

THe *Salamander* liues in fire and flame,
And yet but wonder small in Natures worke:
By straunger force *loue* winnes away her fame,
As causing colde in midst of heat to lurke.
Who list of these my paines to take the view,
Will soone confesse that what I say, is true.
For one as colde as hardest frozen yfe,
Is fixed fast, and lodgeth in my brest;
Whome reason can remoue by no deuise,
Nor any force can cause to let me rest:
And yet I still so swimme in hoate desire,
That more I burne then either flame or fire.
How straunge is this? can contraries so gree,
That *Ife* in flame will neither waste nor melt,
But still encrease, and harder growe to bee,
Then erst before? all this my selfe haue felt.
For *Loue* Dame *Natures* foe, without remorse,
Thus coopleth contraries in me by force.

In this Paffion the Authour miſliketh one while his eſtate, and by and by after liketh of the ſame againe, vpon hoape and likelyhoode of amendment, and throughout the whole Sonnet hee fayneth his Miſtres to bee a *Second Sunne*: and by expreſſinge his priuate infelicities, in either alwayes meltinge away with *Loue*, or growinge ſtiſſe through Death approachinge neere him by reaſon of dayly cares, hee maketh alluſion vnto the diuerſe effectes of the Sunne, whiche maketh the clay much harder, and the wax ſofter, then it was before.

That *Second Sunne*, whoſe beames haue dimd my fight,
 So ſcorched hath my hart and ſenſes all,
 That cloggd with cares, and voide of all delight,
 I onely ſeeke, and fue to be her thrall;
 Yet ſoe this heate increaſeth day by day,
 That more and more it haſt'neth my decay.
 Sometimes I melt, as if my limmes were wax,
 Sometimes grow ſtiſſe, as if they were of clay;
 Thriſe happy he whome *Loue* doth neuer vexe,
 For any *Second Sunne* doth mealt away:
 Nay curſed I blaſpheme the fayreſt Light
 That euer yet was ſeene by day or night.
 Perchaunce her parching heates will once repair
 My hart againe, and make me all anew:
 The *Phoenix* ſo reuiues amids the ayre
 By vertue of that *Sunne* which all men view:
 The vertue of my *Sunne* exceeds the ſkye,
 By her I ſhall reuiue, though firſt I die.

The Authour vseth in this Pafsion the like sence to that which he had in the last before it, calling his Mistres a *Second Sunne* vpon earth, wherewith Heauen it selfe is become in *Loue* But when he compiled this Sonnet, he thought not to haue placed it amongst these his English toyes.

F*œlices alij inuenes, quos blandula Cypris
 Aptos fecit amoribus,
 Exoptare solent tenebroſa crepuscula noctis,
 Auroræ maledicere :
 At multo eſt mihi chara magis pulcherrima coniux
 Tythoni gelidi ſenis,
 Dum venit in prima furgentis parte diei,
 Et Soles geminos mihi
 Apperit, et mæſto ſœlices reddit ocellos,
 Quidam Soles videam duos,
 Qui ſimili forma, ſimili ſic luce coruſcant,
 Et mittunt radios pares,
 Vt Polus ipſe nouo Terræ laqueatus amore
 Flammis inuideat meis,
 Solis et ignoto ſe torreat igne ſecundi,
 Oblitus decoris fui,
 Haud ſecus atque olim, Cum veris prima venuſta:
 Multo flore ſuperbijit,
 Et nitidos primùm ſtrophijis ornâre capillos
 Pulchri Naiadum chori.*

Here the Author bewaileth the extremitie of his estate growinge dayly to be more troublesome then befoie, and all through the haid hart of his beloued : whome he therefore aptly compareth vnto a stony rocke, which nothinge can moue or waste awaye but longe continuance of time. And hereuppon, after hauing longe strued with himselfe and his passions, hee is quietly resolued to haue patience, and so long to perseuer in the still hoping minde of a trewe louer, till by long continuance of time *Loue* be induced to stande his friend.

ALl yee that loue compare your paines with mine,
 Which voyde of hoape continue still her thrall,
 Whose heart is hard, and neuer will assigne
 A raunsome day, nor once will bow at all,
 Much like the stony rocke, whose hardned side
 Will scarcely weare with course of time or tide.
 And yet, since time can weare each thinge away,
 I will enforce my selfe to lue content,
 Till so my thoughtes haue fed vpon delay,
 That Reason rule the roast and *loue* relent ;
 O vaine attempt in striuing with Dispaire,
 I build nought els but castles in the ayre.
 For why : the Sunne may sooner shine by night,
 And twinckling starres giue glimfinge sparkes by day :
 Then I can cease to serue my *Sweete delight*,
 Whome neither force nor time can driue away :
 Therefore in hoape that *loue* will stand my frend
 I thus conclude, Each thing but *loue* hath end.

This Paffion containeth a relation through out from line to line ; as, from euery line of the first staffe as it standeth in order, vnto euery line of the second staffe : and from the second staffe vnto the third. The oftener it is read of him that is no great clarke, the more pleasure he shall haue in it. And this posie a scholler fet down ouer this Sonnet, when he had well considered of it : *Tam casu, quàm arte et industria.* The two first lines are an imitation of *Seraphine, Sonnetto 103.*

*Col tempo el Villanello al giogo mena
El Tor sì fiero, e sì crudo animale,
Col tempo el Falcon s'usa à menar l'ale
E ritornare à te chiamando à pena*

IN time the Bull is brought to weare the yoake ;
In time all haggred Haukes will stoope the Lures ;
In time small wedge will cleaue the sturdiest Oake ;
In time the Marble weares with weakest shewres :
 More fierce is my sweete *loue*, more hard withall,
 Then Beast, or Birde, then Tree, or Stony wall.
No yoake preuailes, shee will not yeeld to might ;
No Lure will cause her stoope, she beares full gorge ;
No wedge of woes make printe, she reakes no right ;
No shewre of tears can moue, she thinkes I forge :
 Helpe therefore *Heau'nly Boy*, come perce her brest
 With that same shaft, which robbes me of my rest.
So let her feele thy force, that she relent ;
So keepe her lowe, that she vouchsafe a pray ;
So frame her will to right, that pride be spent ;
So forge, that I may speede without delay ;
 Which if thou do, I'le sweare, and singe with ioy,
 That *Loue* no longer is a blinded Boy.

This Pafion containeth two principal pointes. In the first are placed two fimilitudes; in both which the Authour expreffeth his own wilfulnes in loue. In the fecond, he comparieth the beautifull eyes of his *Miftrefse* vnto the eyes of the *Bafilique*, which killeth a man with his onely fight being a farre of: whereof *Lucan lib. 9.* faith thus,


*Sibilaque effundens cunctas terrentia pestes,
Ante venena nocens, latè sibi submouet omne
Vulgus, et in vacua regnat Basiliscus arena.*

And *Mantuan* in like manner,

*Natus in ardenti Libyæ Basiliscus arena,
Vulnerat aspectu, luminibusque necat.*

LIke as the fillie *Bird* amidst the night,
When *Birders* beate the bush, and shake his nest,
He fluttring forth streight flies vnto the light,
As if it were the day newe sprong from East,
Where so his wilfull wings confume away,
That needes he must become the *Birders* pray:
Or, as the *Flye*, when candles are alight,
Still playes about the flame vntill he burne:
Euen so my heart hath seene a heau'nly fight,
Wherehence againe it hardly can returne:
The beames thereof containe such wondrous flame,
That *Ioue* him selfe would burne to see the same.
I meane a *Virgins* face, whose beautie rare,
Much like the *Basilique* in *Lybia* soyle,
With onely sight is cause of all my care.
And loads my yeelding heart with endlesse toyle;
Yet needes I must confesse she hath more grace,
Then all the *Nymphes* that haunt *Dranacs* chafe.

The Author in this Song bewrayeth his dayly Paffions in loue to be fo troublefome, that to auoide the flames thereof, hee gladly and faine would yeelde himfelfe to die, were it not that he feareth a further inconuenience would then arife For he doubteth leaft thofe flames, wherein his foule continuallye burneth, fhall make *Charon* afiaide to gaunt him paffage ouer the Lake of *Stix*, by reafon, his old withered boat is apt to take fire.

 O great a Light hath fet my mind on fire,
 That flefh and boane confume with fecreat flame,
 Each vaine dries vp, wit yeeldes to deepe defire:
 I fcarce (alas) dare fay, for very fhame,
 How faine my foule an interchaunge would make
 Twixt this her prefent State and *Limbo lake*;
 And yet ſhe dread's, leaft when ſhe partes from hence,
 Her Heates be fuch, that *Charon* will retire,
 And let her paffe for prayer, nor for ¹pence,
 For feare his with'red boat be fet on fire;
 So daung'rous are the flames of Mighty *Loue*
 In *Stix* it felfe, in earth, or heau'n aboue.
 Wherefore deere Dame vouchſafe to rew my caſe,
 And ſalue the ſoare which thou thy felfe haſt made:
 My Heates firſt grew by gazing on thy face,
 Whoſe lights were fuch, that I could find no ſhade:
 And thou my weary Soule bend all thy force,
 By Plainres and Teares to moue her to remorſe.

¹ Naulum intelligit, de quo Iuuenal: *Miserum est post omnia perdere nauis.*

In this Paffion is effectually fet downe, in how ftraunge a cafe he lueth that is in loue, and in how contrary an eftate to all other men, which are at defiaunce with the like follye. And thus the Authour expreffeth here in his owne perfon : therewithall calling vpon *Loue*, to ftand his frend ; or, if he faile, vpon death, to cut of his wearyfome life.

While others feede, my fancy makes me faft ;
 While others liue fecure, I feare mifchaunce ;
 I dread no force, where other ftand agaft ;
 I follow fute where *Fortune* leades the *Daunce*,
 Who like a mumming mate fo throwes the Dice,
 That Reafon leefing all, *Loue* winnes the price ;
 Which *Loue* by force fo worketh in my brest,
 That needes perforce I muft encline my will
 To die in dreames, whiles others liue in reft,
 And liue in woes while others feele none ill.
 O gentle *Death* let heere my dayes haue ende,
 Or mightie *Loue*, fo vfe me as thy frend.
 Mine eyes are worne with teares, my wittes with woe,
 My coulour dride with cares, my hart with paines,
 My will bewicht, my limmes confumed foe,
 That fcarfely bloud, or vitall breath remaines :
 While others ioy, or fleepe, I wayle and wake :
 All this (*Deere Dame*,) I fuffer for thy fake.

Tityus was the sonne of *Iupiter*, and for attempting to dishonest *Latona*, was flaine by *Apollo*. Since which time the Poetes faine that for punishment he lieth in hell, miserably tormented with a rauening *Vulture*, which feedeth vpon his bowels continuallie : and they as they are consumed, still miraculously growe vp againe, to breed his endlesse miserie, as the Poet witnesseth,



Quid dicam Tityum, cuius sub vulnere saxo Claud. in Gi-
Viscera nascuntur graubus certantia panis? gantomachia.

The Authour compareth his passions with the paines of this *Tityus*, and imitateth *Seneca* writing to the like effect,

Vultur relicto transuolet Tityo ferus,
Mœumque pœnæ semper accrescat iecur.

IF *Tityus* wretched wight beheld my paines,
He would confesse his woundes to be but small,
A *Vultur* worfe then his teares all my vaines,
Yet neuer lets me die, nor liue at all :
Would Gods a while I might possesse his place,
To iudge of both, which were in better case.
The *Hell* is darke, wherein he suffreth smarte,
And wants not some Companions of his greefe :
I liue in Light, and see what hurtes my hart,
But want some mourning mates for my releefe ;
His Paine is iust rewarde, his crimes were such :
My greatest fault is this, I loue too much.
Why then, since too much loue can breede offence,
Thou daung'rous Bird, the roote of my desire,
Goe pearch elsewhere, remoue thy selfe from hence ;
I freeze like Ice, and burne like flaming fire :
Yet stay good Bird : for if thou soare away,
Twixt Frost and Flame my dayes will soone decay.

Here the Authour after some dolorous discourse of his vnhap-
pines, and rehearfall of some particular hurtes which he
suffeineth in the pursute of his loue : first questioneth with his
Lady of his deserte ; and then, as hauinge made a sufficiente
proofof his innocency, perswadeth her to pite him, whom
she herselfe hath hurte. Moreouer it is to be noted, that the
first letters of all the verses in this Pafsion being ioyned together
as they stand, do containe this posie agreeable to his meaning,
Amor me pungit et vrit.

A  World of woes doth raigne within my brest,
m  My peniue thoughtes are cou'red all with care,
o Of all that sing the *Swanne* doth please me best.
r Refraint of ioyes exiles my woonted fare,
M Mad mooded *Loue* vsurping Reasons place
e Extremitie doth ouer rule the case.
P Paine drieth vp my vaines and vitall bloud,
u Vnlesse the *Saint* I serue geue helpe in time :
n None els, but she alone, can do me good.
g Graunt then ye Gods, that first she may not clime
i Immortall heau'ns, to liue with *Saintes* aboue,
t Then she vouchsafe to yeeld me loue for loue.
E Examine well the time of my distresse
t Thou dainty *Dame*, for whom I pine away,
V Vnguyltie though, as needes thou must confesse,
r Remembring but the cause of my decay :
i In vewing thy sweete face arose my grieve,
t Therefore in tyme vouchsafe me some reliefe.

The two first partes of this Sonnet, are an imitation of certaine Greeke verses of *Theocritus* ; which verses as they are translated by many good Poets of later dayes, so moſte aptlye and plainly by *C. Vrcunus Velus* in his Epigrammes ; hee beginneth thus,

*Nuper apis furem pupugit violenter Amorem
Ipſum ex alueolis clam mella fauoſque legentem,
Cui ſummos manuum digitos conſixit, at ille
Indoluit, laſcæ tumuerunt vulnere palmæ :
Planxit humum, et ſaltu trepidans pulſauit, et ipſe
Oſtendens Veneri, caſum narrauit acerbum, etc.*

WHere tender *Loue* had laide him downe to ſleepe,
A little *Bee* ſo ſtrong his fingers end,
That burning ache enforced him to weepe
And call for ¹*Phebus* Sonne to ſtand his friend,
To whome he cride, I muſe ſo ſmall a thing
Can pricketh thus deepe with ſuche a little Sting.
Why ſo, ſweet *Boy*, quoth *Venus* ſitting by?
Thy ſelfe is yong, thy arrowes are but ſmall
And yet thy ſhotte makes hardeſt harts to cry?
To *Phebus* Sunne ſhe turned therewithall,
And prayde him ſhew his ſkill to cure the fore,
Whoſe like her *Boy* had neuer felt before.
Then he with Herbes recured ſoone the wound,
Which being done, he threw the Herbes away, [ground,
Whoſe force, through touching *Loue*, in ſelfe ſame
By hapleſſe hap did breede my hartes decay:
For there they fell, where long my hart had li'ne
To waite for *Loue*, and what he ſhould aſſigne.

In this Pafion the Authour boafteth, howe found a pleafure he lately emoyed in the companie of his *Beloued*, by pleafing effectually all his fiue fenfes exterior, and that through the onely benefite of her friendly prefence, and extraordinarie fauour towards him And in many choyfe particulars of this Sonnet, he imitateth here and there a verfe of *Ronsardes*, in a certaine *Elegie* to *Ianet peintre du Roy*: which beginneth thus,

*Peux moi, Ianet, peins moi ie te fupplie
Dans ce tableau les beautés de m'amie
De la façon, etc.*

What happie howre was that I lately paft
With her, in whome I fedde my fenfes all?
With one fure fealed kiffe I pleas'd my taft;
Mine eares with woordes, which feemed Muficall;
My fmelling with her breath, like Ciuet sweete;
My touch in place where modeftie thought meete.
But fhall I fay, what obiectes held mine eye?
Her curled Lockes of Golde, like *Tagus* fandes;
Her Forehead fmooth and white as *Iuory*,
Where *Glory*, *State* and *Bafhfullnes* held handes;
Her Eyes, one making Peace, the other Warres;
By *Venus* one, the other rul'd by *Mars*;
Her *Egles* Nofe; her Scarlate Cheekes halfe white;
Her Teeth of *Orient* Pearle; her gracious fmile;
Her dimpled Chinne; her Breaft as cleere as light;
Her Hand like hers, ¹who *Tithon* did beguile.
For worldly ioyes who might compare with mee,
While thus I fedde each fenfe in his degree?

The whole inuention of all this Pafsion is deducted out of *Sera-phine*, Sonnet 63. whose verses if you reade, you will iudge this Authors imitation the more praife worthy; these they are,

*Come alma affai bramosa e poco accorta
Che mai visto hauea amor se non dipinto,
Disposi vn dì cercar suo Laberinto,
Vedere el monstro, e tanta gente morta.
Ma quel fil dèragion che chi per scorta
Del qual fu tutto el ceco loco cinto
Subito, ahime, fu da lui rotto e vnto,
Talche mai più trouar seppi la porta.*

MY heedelesse hart which *Loue* yet neuer knew,
But as he was describ'd with Painters hand,
One day amongst the rest would needes goe view
The *Labyrinth* of *Loue*, with all his band.
To see the *Minotaure* his ougly face,
And such as there lay slaine within the place.
But soone my guiding thrid by Reason spunne,
Wherewith I past a long his darkefome caue,
Was broake (alas) by him, and ouerrunne,
And I perforce became his captiue slaue:
Since when as yet I neuer found the way
To leaue that maze, wherein so many stray.
Yet thou on whome, mine eyes haue gaz'd so longe
May'st, if thou wilt, play *Ariadnaes* part,
And by a second Thrid reuenge the wronge,
Which through deceit hath hurt my guiltlesse hart;
Vouchsafe in time to saue and set me free,
Which seeke and serue none other *Saint* but thee.

The first Staffe of this Pafsion is much like vnto that inuention of *Seraphine* in his Strambotti, where he faith,

*Morte: che voui? te bramo: Eccomi appresso;
Prendemi: a che? che manchi el mio dolore;
Non posso: ohime, non puoi? non per adesso;
Perche? però che in te non regna il core. etc.*

The second Staffe somewhat imitateth an other of his Strambotti in the same leafe; it beginneth thus,

*Amor, amor: chi è quel che chiama tanto?
Vn tuo seruo fidel; uon ti conosco; etc.*

The Authour in the laste Staffe, returneth to entreate Death a new, to ende his dayes, as being halfe perswaded that *Loue* would restore vnto him his hart againe.

Come gentle Death; who calst? one thats opprest:
What is thy will? that thou abridge my woe,

By cutting of my life; cease thy request,

I cannot kill thee yet: alas, why foe?

Thou want'st thy Hart. Who stoale the same away?

Loue, whom thou seru'st, intreat him if thou may.

Come, come, come *Loue*: who calleth me so oft?

Thy Vassall true, whome thou should'st know by right.

What makes thy cry so faint? my voyce is softe,

And almost spent by wayling day and night.

Why then, whats thy request? that thou restore

To me my Hart, and steale the same no more.

And thou, O Death, when I possesse my *Hart*,

Dispatch me then at once: why so?

By promise thou art bound to end my smart.

Why, if thy *Hart* returne, then whats thy woe?

That brought from colde, It neuer will desire

To rest with me, which am more hote then fire.

Here the Authour cheerefully comforting himselfe, rebuketh all those his frendes, or others whatfouer, which pitie his estate in *Loue*: and groundeth his inuention, for the moste part, vpon the old Latine Prouerbe, *Consuetudo est altera natura*. Which Prouerbe hee confirmeth by two examples; the one, of him, that being borne farre North feldome ketcheth colde; the other of the Negro, which beinge borne vnder a hote climate, is neuer smothered with ouermuch heate.

All yee, that greeue to thinke my death so neere,
Take pitie on your selues, whose thought is blind;
Can there be Day, vnlesse some Light appeare?
Can fire be colde, which yeeldeth heate by kinde?
If *Loue* were past, my life would soone decay,
Loue bids me hoape, and hoape is all my stay.

And you, that see in what estate I stand,
Now hote, now colde, and yet am liuing still,
Persuade your selues, *Loue* hath a mightie hand,
And custome frames, what pleaseth best her wil.
A ling'ring vse of *Loue* hath taught my brest
To harbor strife, and yet to liue in rest.
The man that dwelles farre North, hath feldome harme
With blast of winters wind or nipping frost :
The *Negro* feldome feesles himselfe too warme
¹ If he abide within his natie coast;
So, *Loue* in me a *Second Nature* is,
And custome makes me thinke my Woes are Blisse.

¹ For both experience teacheth and Philosophical reason approueth, than an *Ethyopian* may easily in *Spaine* be smothered with the heate of the countrey though *Spaine* be more temperate than *Ethyopia* is.

Aetna, called in times past *Inesla*, as *Volaterranus* witnesseth, is a hollow hill in *Sicilia*, whose toppe burneth continuallye, the fire being maintained with a vaine of brimstone, and other such like Mineralles, which are within the said Mountaine. Which notwithstanding, the bottome of the hill is verie pleasant, as well for the abundance of sweete frutes and flowers, as for the number of freshe springes and fountaines. The Poetes faine, that when Iuppiter had with his thunderboltes beaten downe the Gyantes of the earth, which rebelled against heauen, he did forthwith couer and oppresse them all with the weight of this hill *Aetna*. These thinges being well considered, together with the verse of *Horace*;

(*Deus immortalis haberi* De arte Poetica.

Dum cupit Empedocles, ardentem frigidus Aetnam
Insiluit.)

It may easily appeare, why the Author in this passion compareth his heart vnto the hill.

Here is a monstrous hill in *Sicill* foyle,
Where workes that limping God, which *Vulcan* hight,
And rebell Gyantes lurke, whome *Ioue* did foyle,
When gainst the heau'ns they durst presume to fight;
The toppe thereof breathes out a burning flame,
And *Flora* sittes at bottome of the same.
My swelling heart is such an other hill,
Wherein a blinded God beares all the swaye,
And rebell thoughtes resisting reasons skill
Are bound by will from starting thence awaye;
The toppe thereof doth smoake with scalding smart,
And seldome ioyes obtaine the lowest parte.
Yet learne herewith the difference of the twaine:
Empedocles consum'd with *Aetnaes* fire
When godheade there he fought, but all in vaine:
But this my heart, all flaming with desire,
Embraceth in it selfe an Angels face,
Which beareth rule as Goddesse of the place.

The Author in this Pafion accuseth his owne eyes, as the principall or onelie cause of his amorous infelicite: wherein his hearte is so oppressed continuallie with euils, which are contrarie in them selues, that reason can beare no fwaye in the cause. Therefore in the ende, he instantlie entreateth his Ladie of her speedie fauoure and goodwill, alleaginge what hunte may growe through her longer delaye.

THat thing, wherein mine eyes haue most delight,
 Is greatest cause my heart doth suffer paine:
 Such is the hurt that comes by wanton sight;
 Which reason striues to vanquish all in vaine;
 This onely sense, more quicke then all the rest,
 Hath kindled holie fire within my brest.
 And so my mourning hearte is parching drie
 With sending sighes abroad, and keeping care,
 What needes it must consume if longe it lye
 In place, where such a flame doth make repaire:
 This flame is *Loue*, whome none may well intreate,
 But onely shee, for whome I suffer heate.
 Then peerelesse *Dame*, the ground of all my griefe,
 Voutsafe to cure the cause of my complainte.
 No fauoure els but thine can yeelde reliefe.
 But helpe in time, before I further fainte,
 „ For Daunger growes by lingringe till the last,
 „ And phisick hath no helpe, when life is past.

The Authour groundeth this Paffion vpon three poyntes. In the first, he sheweth how he witting and wilfully followeth his owne hurt, with such like words as *Medæa* sometime vsed,

*Video meliora, proboque,
Deteriora sequor, etc.*

Ouid *Metam*
lib 7.

In the second, he excuseth his fault vpon the maine force and tyrannie of *Loue*, being the onely gouernour of his wil. And lastly, he humbly entreateth his *Lady* for the restitution of his wonted libertie: desiring her not to exact more of him, then his abilitie of bodie or mind can well susteine, according to the olde verse,

Pelle magis rabida nihil est de Vulpe petendum.

WAs euer man, whose *Loue* was like to mine?
I follow still the cause of my distresse,

My Hart foreseeing hurte, doth yet encline

To seeke the same, and thinkes the harme the lesse.

In doing thus, you aske me what I ayle:

Against maine force what reason can preuaile?

Loue is the *Lord* and *Signor* of my will,

How shall I then dispose of any deede?

By forced Bond, he holdes my freedome still,

He duls each sense, and makes my hart to bleede.

Thou Sacred Nimph, whose vertue wanteth staine,

Agree with *Loue*, and set me free againe.

Of this my weary Life no day shall fall,

Wherein my penne shall once thy praise forget:

No Night with sleepe shall close mine eyes at all,

Before I make recount of such a debt;

Then force me not to more then well I may,

Besides his Skinne, the Fox hath nought to pay.

The inuention of this Paffion is borrowed, for the moſt parte from
Seraphine Son. 125. Which beginneth,

*S'el gran tormento i fier fulmini acceſi
Perduti hauęſi, e li ſuoi ſtrali Amore,
I n'ho tanti traſſiti in meglio el core,
Che ſol da me li potranno eſſer reſi;
E ſe de gli amphi mari in terra ſteſi
Fuſſe priuo Neptuno, io ſpando fore
Lagryme tante, che con più liquore
Potrebbe nuoui mari hauer ripreſi; etc.*

IF *Ioue* had loſt his ſhaſtes, and *Ioue* downe threw
His thundring boltes, and ſpent his forked fire,
They onely might recou'ed be anew
From out my Hart croſſwounded with deſire;
Or if *Debate* by *Mars* were loſt a ſpace,
It might be found within the ſelfe ſame place;
If *Neptunes* waues were all dride vp and gone,
My weeping eyes ſo many teares diſtill,
That greater Seas might grow by them alone;
Or if no flame were yet remayning ſtill
In *Vulcans* forge, he might from out my breaſt
Make choiſe of ſuch as ſhould beſit him beſt.
If *Aeole* were depriu'd of all his charge,
Yet ſoone could I reſtore his windes againe,
By ſobbing ſighes, which forth I blow at large,
To moue her mind that pleaſures in my paine;
What man, but I, could thus encline his will
To liue in *Ioue*, which hath no end of ill?

That the vulgar forte may the better vnderstand this Pafsion, I will briefly touch thofe, whom the Author nameth heerein, being al damned foules (as the Poets fame) and deftinate vnto fundrie punifhmentes *Tantalus* hauing his lippes ftill at the brinke of the riuer *Eridanus*, yet dieth for thirft. *Ixon* is tied vnto a wheele; which turneth inceffantly. A vulture feedeth vpon the bowels of *Tityus*, which growe vp againe euer as they are deuoured. *Sifyphus* rowleth a great rounde ftone vp a fteepe hill, which being once at the top prefently falleth downe amaine. *Belides* are fifty fifters, whose continuall taske is, to fill a bottomlefse tub full of water, by lading in their pitchers full at once.

IN that I thirft for fuch a Goddeffe grace
 As wantes remorfe, like *Tantalus* I die;
 My ftate is equall to *Ixions* cafe,
 Whofe rented limm's ar turn'd eternally,
 In that my toffing toyles can haue no end, [friend.
 Nor time, nor place, nor chaunce will ftand my
 In that my heart confuming neuer dyes,
 I feele with *Tityus* an equall payne,
 On whome an euer feeding Vultur lyes;
 In that I ryfe through hope, and fall againe
 By feare, like *Sifyphus* I labour ftill
 To turl a rowling ftone againft the hill;
 In that I make my vowes to her alone,
 Whofe eares are deafe, and will reteine no found,
 With *Belides* my ftate is all but one,
 Which fill a tub, whose bottome is not found.
 A wondrous thing, yat Loue fhould make the wound,
 Wherein a fecond Hell may thus be found.

Loue hath two arrowes, as *Conradus Cellis* witnesseth in these two verses:

Per matris astrum, et per fera specula, Odarum. lib. 1.
Quæ bina fert sæuus Cupido, etc.

The one is made of leade, the other of golde, and either of them different in quality from the other. The Authour therefore sameth in this Pafsion, that when *Cupid* had stroken him with that of lead, soone after pittying his painefull estate, he thought good to strike his beloued with the other. But her brest was so hard, that the shaft rebounding backe againe, wounded Loue him selfe at vnawares. Wherehence fell out these three inconueniences; first, that Loue himselfe became her thrall, whome hee shoulde haue conquered; then, that she became proud, where she should haue been friendly; and lastly, that the Authour by this meanes despaireth to haue any recure of his vnquiet life, and therefore desireth a speedie death, as alluding to those sententious verses of *Sophocles*.

τί γὰρ βροτῶν ἐν ξὺν κακοῖς μεμιγμένων Electra.
θνήσκειν ὁ μέλλων, τοῦ χρόνου κέρδος φέροι.

which may be thus Englished paraphrastically.

What can it him auaille to liue a while,
Whome, of all others, euilles are betyde?

Loue hath two shaftes, the one of beaten gold,
By stroake wherof a sweete effect is wrought:
The other is of lumpishe leaden mould,
And worketh none effect, but what is nought:
Within my brest the latter of the twaine [paine.
Breades feare, feare thought, and thought a lasting
One day amongst the rest sweete *Loue* beganne
To pittie mine estate, and thought it best
To perce my Deare with golde, that she might scanne
My case aright, and turne my toyles to rest:
But from her brest more hard then hardest flint
His shafte flewe backe, and in him selfe made
And this is cause that *Loue* doth stoup her lure, [printe.
Whose heart he thought to conquere for my sake;
That she is proude; and I without recure:
Which triple hurte doth cause my hope to quake: [disease,
Hoape lost breedes grieve, grieve paine, and paine
Disease bringes death, which death will onely please.

This Paffion is of like frame and fafhion with that, which was before vnder the number of XLI. whetherto I referre the Reader. But touching the fenfe or fubftance of this Paffion, it is euent, that herein the Authour, by layinge open the long continued grieuefomnes of his mifery in *Loue*, feeketh to moue his Miftres to fome compaffion.

MY humble fute hath fet my minde on pride,
 Which pride is caufe thou haft me in difdaine.
 By which difdaine my woundes are made fo wide,
 That wideneffe of my woundes augmentes my paine,
 Which Paine is caufe, by force of fecreate iarres,
 That I fustaine a brunt of priuate Warres.
 But ceafe deere Dame to kindle further strife,
 Let Strifes haue ende, and Peace enioy their place;
 If Peace take place, Pitie may faue my life,
 For Pitie fhould be fhowne to fuch as trace [awry,
 Moft daung'rous wayes, and tread their stepp's
 Or liue my woes: and fuch a one am I.
 Therefore *My Deere Delight* regard my *Loue*,
 Whome *Loue* doth force to follow Fond Desire,
 Which Fond Desire no counfell can remoue;
 For what can counfell doe, to quench the fire
 That fires my hart through fancies wanton will?
 „ *Fancie by kind with Reafon strueth still.*

In the first and second part of this passion, the Author proueth by examples, or iather by manner of argument, *A maiori ad minus*, that he may with good reason yeeld him selfe to the imperie of *Loue*, whome the gods them selues obey; as *Iuppiter* in heauen, *Neptune* in the seas, and *Pluto* in hell. In the last staffe he imitateth certaine Italian verses of M. *Girolamo Parabosco*; which are, as followeth.

Occhi tuoi, anzi stelle alme, et fatali, Selua Seconda.
Oue ha prescritto il ciel mio mal, mio bene:
Mie lagrime, e sospir, mio riso. e canto;
Mia spene, mio timor; mio foco e giaccio;
Mia noia, mio piacer; mia vito e morte.

WHo knoweth not, how often *Venus* sonne
 Hath forced *Iuppiter* to leaue his feate?
 Or els, how often *Neptune* he hath wunne
 From seaes to sandes, to play some wanton feate?
 Or, howe he hath constrained the Lord of *Stix*
 To come on earth, to practife louing trickes?
 If heau'n, if seaes, if hell must needes obay,
 And all therein be subiect vnto *Loue*;
 What shall it then auaille, if I gainsay,
 And to my double hurt his pow'r do proue?
 No, no, I yeeld my selfe, as is but meete:
 For hetherto with fow'r he yeeldes me sweet.
 From out my *Mistres* eyes, two lightesome starres,
 He destinates estate of double kinde,
 My teares, my smyling cheere; my peace, my warres;
 My sighes, my songes; my feare, my hoping minde;
 My fyre, my frost; my ioy, my sorrowes gall;
 My curse, my prayse; my death, but life with all.

This Latine passion is borrowed from *Petrarch Sonetto 133.*
which beginneth.

*Hor, ch' l' ciel, e la terra e' l vento tace,
E le fere, e gli angelli il sonno affrena,
Notte 'l carro stellato in giro mena,
E nel suo letto il mar senz'onda giace; etc.*

Wherein he imitated *Virgill*, speaking of *Dido*, thus.

*Nox erat, et tacitum carpebant fessa soporem
Corpora etc*

And this Author presumeth, vpon the paines he hath taken, in
faithfully translating it, to place it amongst these his owne
passions, for a signe of his greate sufferance in loue.

D*Vm cælum, dum terra tacet, ventusque fiescit,
Dumque feras, volucresque quies complectitur alta,
Noxque agit in gyrum stellantes sydere currus,
Inque suo lecto recubat sine flumine Pontus,
Multa ego contemplor; studeo; conflagro; gemisco
Et, mea quæ dulcis pæna est, mihi semper oberrat.
In me bella gero plenusque doloris et iræ,
Paxque mihi modica est Lauræ folius in umbra.
Oritur ex vno claro mihi fonte et acerbum,
Et quod dulce sapit; quorum depascor utroque:
Vnica meque manus lædit, læsoque medetur,
Martyriumque meum nullo quia limite clausum est,
Mille neces pacior, vitas totidemque resumo
Quoque die; superestque mihi spes nua salutis.*

A man fingler for his learning, and magistrate of no small account, vpon slight suruey of this booke of passions, eyther for the liking he had to the Author, or for his owne priuate pleasure, or for some good he conceyued of the worke, vouchsafed with his own hand to set down certaine posies concerning the same: Amongst which, this was one, *Loue hath no leaden heeles*. Whereat the Author glaunceth throughout al this Sonnet; which he purposely compyled at the presse, in remembrance of his worshipfull frend, and in honour of his golden posie.

When *Cupid* is content to keepe the skies,
 He neuer takes delight in standing still,
 But too and froe, and eu'ry where he flies,
 And eu'ry God subdueth at his will,
 As if his boaw were like to *Fortunes* wheele,
 Him selfe like her, hauing no leaden heele.
 When other whiles he passeth *Lemnos* Ile,
 Vnhappy boy he gybes the ¹*Clubfoote Smith*,
 Who threatens him, and bids him stay a while,
 But laughing out he leaues him he forthwith,
 And makes him selfe companion with the *Winde*
 To shew, his heeles are of no leaden kinde.
 But in my selfe I haue too trewe a prooffe:
 For when he first espyde my raunging *Heart*,
 He *Falcon* like came sowing from aloofe,
 His swiftly falling stroake encreast my smart:
 As yet my *Heart* the violence it feelles,
 Which makes me say, *Loue hath no leaden heeles*.

¹ Vulcan.

The Author hath wrought this pafsion out of certaine verfes of *Stephanus Forcatulus*, which are thefe.

*Cor mihi punxit amor, ſed punxit præpete telo ;
figitur hoc tum plus, cum magis excutio. etc.
Carpere dictamum Cretæa nil inuēt Ida,
quo vellunt ceruī ſpicula fixa leues.
Telephus hæc eadem fatalia vulnera ſenſit,
ſanare ut tantum, qui facit illa, queat.*

And whereas the Author in the end of this paſſion, alludeth to the woundes of *Telephus*, he is to be vnderſtoode of that *Telephus*, the Sonne of *Hercules*, of whoſe wounde, being made and healed by *Achilles* onely, *Ouid* writeth thus.

*Vulnus Achillæo quod quondam fecerat hoſti,
Vulneris auxilium Pelas hæſta tulit* De remed.
lib. 1.

And Propertius in like manner lib. 2.

*Myſus et Hæmonia iuuenis qui cuſpide vulnus
Senſerat, hæc ipſa cuſpide ſenſit opem.*

Suidas mentioneth an other *Telephus*, an excellent Grammarian of *Pergamus*.

IN ſecrete ſeate and centre of my hearte,
Vnwares to me, not once ſuſpecting ill,
Blinde *Cupides* hand hath fixt a deadly dart,
Whereat how ere I plucke, it ſticketh ſtill,
And workes effect like thoſe of *Arab* ſoyle,
Whoſe heades are dipt in poyſon ſteed of oyle.
If 't were like thoſe, wherewith in *Ida* plaine
The *Crætan* hunter woundes the chafed deere,
I could with *Dictame* drawe it out againe,
And cure me ſo, that ſkarre ſhould ſcarce appeare:
¹ Or if *Alcides* haſt did make me bleed,
Machaons art would ſtand me in ſome ſteede.
But being, as it is, I muſt compare
With fatall woundes of *Telephus* alone,
And ſay, that he, whoſe hand hath wrought my care,
Muſt eyther cure my fatall wounde, or none:
Helpe therefore gentle *Loue* to eaſe my heart,
Whoſe paines encreaſe, till thou withdraw thy dart.

¹ He alludeth to the wound of *Philoctetes*.

In the first staffe of this Paffion, The Authour as one more then halfe drowping with defpaire, forrowfully recounteth fome particular caufes of his vnhappineffe in Loue. In the refidue, he entreateth a better afpecte of the Planets, to the end, that either his life may bee inclined to a more happie courfe, or his death be haftned, to end all his mifery at once.

MY ioyes are donne, my comfort quite difmay'd,
 My weary wittes bewitch't with wanton will,
 My will by *Fancies* heedeles faulte betrayd,
 Whofe eyes on *Beauties* face are fixed ftill,
 And whofe conceyte *Folly* hath clouded foe,
 That Loue concludes, *my heart muft liue in woe.*

But change aspect ye angry ftarres aboue,
 And powrs diuine reftore my liberty,
 Or graunte that foone I may enioye my *Loue*,
 Before my life incurre more mifery :

For nowe fo hotte is each affault I feele
 As would diffolue a heart more harde then Steele.
 Or if you needes muft worke my deadly fmart,
 Performe your charge by hafting on my death
 In fight of her, whofe eyes enthrall my heart :
 Both life and death to her I doe bequeath,
 In hope at laft, ſhe will voutfafe to fay,
I rewe his death, whofe life I made away.

In this pafsion the Authour fome what a faire off imitateth an Ode in *Gervafius Sefimus* written to *Cupid*, where hee beginnieth thus :

*Quid tenelle puer, Pharetra vbinam est?
Vbi arcus referens acuta Luna
Bina cornua? vbi flagrans Amoris
fax? vbi igneus ille arcus, in quo
De ipfis Calicols, virisque victis
Vinctisque ante ingum aureus triumphas?
Haud possent tua summa numina vnam,
Vnam vincere Virginem tenellam?
Qui fortes animos pudicæ Elisæ
Fortioribus irrigans venenis
Viciſti: etc.*


Erotopægnicon. lib. 1

C*upid*, where is thy golden quiuer nowe?
Where is thy sturdy Bowe? and where the fire,
Which made ere this the *Gods* themſelues to bow?
Shall ſhe alone, which forceth my *Deſire*,
Report or thinke thy Godhead is ſo ſmall,
That ſhe through pride can ſcape from being
Whilom thou ouercam'ſt the ſtately minde [thrall?
Of chaſt *Elifa* queene of *Carthage* land,
And did'ſt conſtraine *Pafiſphae* gainſt her kind,
And broughteſt *Europa* faire to *Creta ſande*,
Quite through the ſwelling Seas, to pleaſure *Ioue*,
Whoſe heau'nly heart was touch't with mortall loue.
Thus wert thou wunt to ſhewe thy force and flight,
By conqu'ring thoſe that were of higheſt race,
Where nowe it ſeemes thou changeſt thy delight,
Permitting ſtill, to thy no ſmall diſgrace,
A virgin to deſpiſe thy ſelfe, and me,
Whoſe heart is hers, where ere my body be.

The Authour writeth this Sonnet vnto his very friend, in excuse of his late change of study, manners, and delights, all happening through the default of *Loue*. And here by examples he proueth vnto him, (calling him by the name of *Titus*, as if him selfe were *Gyffpus*) that Loue not onely worketh alteration in the mindes of men, but also in the very Gods them selues; and that so farre forth, as first to drawe them from their Celestiall seates and functions, and then to ensnare them with the vnseemely desire of mortall creatures, a Passion ill besitting the maiesty of their Godheads.

A Las deere *Titus* mine, my auncient frend,
 What makes thee muse at this my present plight,
 To see my woonted ioyes enioy their end
 And how my Muse hath lost her old delight?
 „ *This is the least effect of Cupids dart,*
 „ *To change the minde by wounding of the heart.*
Alcides fell in loue as I haue done,
 And layd aside both club and Lions skinne:
Achilles too when he faire *Bryses* wunne,
 To fall from warres to wooing did beginne.
 Nay, if thou list, suruey the heau'ns aboue,
 And see how *Gods* them selues are chang'd by *Loue*.
Loue steales from skies to lye by *Lædaes* side;
Arcas descendes for faire *Aglaurus* sake,
 And *Sol*, so soone as *Daphne* is espied,
 To followe her his Chariot doth forsake:
 No meruaile then although I change my minde,
 Which am in loue with one of heau'nly kinde.

In this Sonnet The Authour seemeth to specifie, that his Beloued maketh her aboade in this our beautifull and faire City of London; situate vpon the side of the Themse, called in latine *Thamesis*. And therefore, whilst he saith, that *Thamesis* is honourably to be conueyed hence by all the Gods, towards the Palace of old *Nereus*, he seemeth to growe into some iealousie of his mistres, whose beautie if it were as well known to them, as it is to him, it would (as he saith) both deserue more to be honoured by them, and please *Tryton* much better, then *Thamesis*, although she be the fairest daughter of old *Oceanus*.

 *Ceanus* not long agoe decreed
 To wedd his dearest daughter *Thamesis*
 To *Tryton* *Neptunes* sonne, and that with speede:
 When *Neptune* sawe the match was not amisse,
 Hee prayde the Gods from highest to the least,
 With him to celebrate the Nuptiall feast.
Loue did descend with all his heau'nly trayne,
 And came for *Thamesis* to *London* side,
 In whose conduct each one imployd his paine
 To reuerence the state of such a *Bride*:
 But whilst I sawe her led to *Nereus* Hall,
 My iealous heart begann to throbbe withall.
 I doubted I, lest any of that crewe,
 In fetching *Thamesis*, shou[d]d see my *Loue*,
 Whose tising face is of more liuely hewe,
 Then any *Saintes* in earth, or heau'n aboue:
 Besides, I fear'd, that *Tryton* would desire
 My *Loue*, and let his *Thamesis* retyre.

Here the Author, by faining a quarrell betwixt *Loue* and his *Heart*, vnder a shadow expresseth the tyrannie of the one, and the miserie of the other : to sturre vp a iust hatred of the ones iniustice, and cause due compafsion of the others vnhap-pines. But as he accuseth *Loue* for his readines to hurt, where he may ; so he not excuseth his *Heart*, for desiring a faire imprisonment, when he neded not : thereby specifying in *Loue* a wilfull malice, in his *Heart* a heedlesse follie.

Rue to thinke vpon the dismall day
 When *Cupid* first proclaimed open warre
 Against my *Heart* ; which fledde without delay,
 But when he thought from *Loue* to be most farre,
 The winged boy preuented him by flight,
 And led him captiuelyke from all delight.
 The time of triumph being ouerpast,
 He scarcely knewe where to bestowe the spoile,
 Till through my heedlesse *Heartes* desire, at last,
 He lockt him vp in *Tower* of endlesse toyle,
 Within her brest, whose hardned wil doth vexe
 Her silly ghest softer then liquid wex.
 This prison at the first did please him well,
 And seem'd to be some earthly *Paradise*,
 Where now (alas) *Experience* doth tell,
 That *Beauties* bates can make the simple wise,
 And biddes him blame the bird, that willingly
 Choaseth a golden cage for liberty.

The Author in this pafsion, vpon a reafon feciet vnto him felfe, extolleth his Miftres vnder the name of a Spring. Firft he preferreth the fame before the faged fount of *Diana*, which (as *Ouid* witnefteth 3. *Metam* :) was in the valley *Gargaphie*, adioyning to *Thæbes* : then, before *Tagus* the famous ruer in *Spaine*, whose fandes are intermixt with ftoare of gold, as may be gathered by thofe two verfes in *Martiall lib. 8.*

*Non illi fatis eft turbato fordidus auro
Hermus, et Hefperio qui fonat orbe Tagus.*

And laftly, before *Hippocrene*, a fountaine of *Bæotia*, now called the well of the *Mufes*, and fained by the *Poëts*, to haue had his fource or beginning from the heele of *Pegasus* the winged horfe.

Although the droppes, which chaung'd *Aëtons*
Were halfe diuine, and from a faged fount; [fhape,
Though after *Tagus* fandes the world do gape;
And *Hippocrene* ftand in high account :

Yet ther's a *Spring*, whose vertue doth excell
Dianaes fount, *Tagus*, and *Pegafe* well.

That happie how'r, wherein I found it furt.
And fat me downe adioyning to the brinke,
My fowe it felfe, fupprif'd with vnknow'n thurf,
Did wifh it lawfull were thereof to drinke ;

But all in vaine : for *Loue* did will me ftay
And waite a while in hope of fuch a pray.

This is that *Spring* quoth he, where *Nectar* flowes,
Whofe liquor is of price in heaun's about ;
This is the *Spring*, wherein fweet *Venus* fhoves,
By fecret baite how *Beautie* forceth *Loue*.

Why then, quoth I, deere *Loue* how fhall I mend,
Or quench my thurf, vnleffe thou ftand my frend ?

In this Sonnet the Author being, as it were, in halfe a madding moode, falleth at variance with *Loue* himfelfe, and blafphemeth his godheade, as onethat can make a greater wounde, then afterwarde he him felfe can recure. And the chiefe caufe that he fetteth downe, why he is no longer to hope for helpe at *Loues* hande, is this, becaufe he him felfe could not remedie the hurt which he fufteyned by the loue of faue *Psyches*.¹

THou foolifh God the Author of my griefe,
 If *Psyches* beames could fet thy heart on fire,
 How can I hope, of thee to haue reliefe,
 Whofe minde with mine doth fuffer like defire ?
 Henceforth my heart fhall facrifce elfwhere
 To fuch a *Sainte* as higher porte doth beare.
 And fuch a *Saint* is fhe, whom I adore,
 As foyles thy force, and makes thee ftand aloofe ;
 None els, but fhe, can falue my fettred foare ;
 And fhe alone will ferue in my behoofe :
 Then blinded boye, goe packe thee hence away,
 And thou *Sweet Soule*, giue eare to what I fay.
 And yet what fhall I fay ? ftraunge is my cafe,
 In mid'ft of froaft to burne, and freze in flame :
 Would Gods I neuer had beheld thy face,
 Or els, that once I might poffeffe the fame :
 Or els that chaunce would make me free againe,
 Whofe hand helpt *Loue* to bring me to this paine.

¹ Vide Apul.

The chiefe contentes of this Pafsion are taken out of *Seraphine Sonnet, 132.*

*Col tempo passa gli anni, i mesi, e l'hore,
Col tempo le ricchezze, imperio, e regno,
Col tempo fama, honor, fortrezza, e ingegno,
Col tempo giouentù con bella more etc.*

But this Authour inuerteth the order, which *Seraphine* vsfeth, some times for his rimes sake, but for the most part, vpon some other more allowable confideration.

Time wasteth yeeres, and month's, and howr's:
Time doth consume fame, honour, witt and strength:
Time kills the greenest Herbes and sweetest flowr's:
Time weares out youth and beauties lookes at length:
Time doth conuey to ground both foe and friend,
And each thing els but Loue, which hath no end.
Time maketh eu'ry tree to die and rott:
Time turneth ofte our pleasures into paine:
Time causeth warres and wronges to be forgott:
Time cleares the skie, which first hung full of rayne:
Time makes an end of all humane desire,
But onely this, which fettes my heart on fire.
Time turneth into naught each Princely state:
Time brings a fludd from newe resolued snowe:
Time calmes the Sea where tempest was of late:
Time eates what ere the Moone can see belowe:
And yet no time preuailes in my behoue,
Nor any time can make me cease to loue.

This Pafion concerneth the lowring of his Miftres and herein for the moft part the Authour imitateth *Agnola frenzuola*; who vpon the like fubieft, writeth as followeth,

*O belle donne, prendam pietade
Di me pur hor' in talpa trasformato
D'huom, che pur dianza ardiua mirar fi fo
Come Aquila al sol ch'uar in paradiso.
Cosi va'l mondo, e cosi spesso accade
A chi si fida in amoroso stato, etc.*

V Hat fcowling cloudes haue ouercast the skie,
That thefe mine eies can not, as woonte they
Beholde their fecond *Sunne* intentiuelly? [were,
Some ftrange Eclipse is hap'ned as I feare,

Whereby my *Sunne* is either bard of light,
Or I my felfe haue loft my feeing quite.
Moft likely foe, fince *Loue* him felfe is blinde,
And *Venus* too (perhaps) will haue it fo,
That Louers wanting fight fhall followe kinde.
O then faire Dames bewaile my prefent woe,
Which thus am made a moale, and blinde folderunne
Where *Aegle* like I late beheld the *Sunne*.
But out alas, fuch guerdon is affignde
To all that loue and followe *Cupids* carre:
He tyres their limmes and doth bewitch their minde,
And makes within them felues a lafting warre.
Reason with much adoe doth teach me this,
Though yet I cannot mend what is a miffe.

The Au[t]hour in this Pafion feemeth vpon milke of his wearifome eftate in loue to enter into a deepe difcourfe with him felfe touching the particular miferies which befall him that loueth. And for his fenfe in this place, hee is very like vnto him felfe, where in a Theame diducted out of the bowelles of *Antigone* in *Sophocles* (which he lately tranflated into Latine, and published in print) he writeth in very like manner as followeth.

*Mali quando Cupidinis
Venas æstus edax occupat intimas,
Artes ingenium labitur in malas;
Iactatur variè, nec Cereris subit
Nec Bacchi udium; perungiles trahit
Noctes; cura animum sollicita atterit, etc.*

And it may appeare by the tenour of this Pafion that the Authour prepareth him felfe to fall from Loue and all his lawes as will well appeare by the fequell of his other Pafions that followe, which are all made vpon this Poſie, *My Loue is paſt.*

V Here heate of loue doth once poſſeſſe the
heart, ”
There *cares* oppreſſe the minde with wondrous
ill, ”
Wit runns awrye not fearing future ſmarte, ”
And fond *deſire* doth ouermaſter will: ”
The *belly* neither cares for meate nor drinke, ”
Nor ouerwatched *eyes* deſire to winke: ”
Footſteps are falſe, and waur'ing too and free; ”
The brightſome *flow'r of beauty* fades away: ”
Reason retyres, and *pleaſure* brings in woe: ”
And *wiſedome* yeldeth place to black *decay*: ”
Counſell, and *fame*, and *friendſhip* are contem'nd: ”
And baſhfull *ſhame*, and *Gods* themſelues condem'nd. ”
Watchfull *ſuſpect* is linked with *deſpaire*: ”
Inconſtant *hope* is often drown'd in *feares*: ”
What *folly* hurtes not *fortune* can repayre; ”
And *miſery* doth ſwimme in Seas of *teares*: ”
Long uſe of *life* is but a lingring foe, ”
And gentle *death* is only end of woe. ”

MY LOVE IS PAST.

ALL such as are but of indifferent capacitie, and haue some skill in *Arithmetike*, by viewing this Sonnet following compiled by rule and number, into the forme of a piller, may soone iudge, howe much art and study the Author hath bestowed in the same. Wherein as there are placed many preaty obseruations, so these which I will set downe, may be marked for the principall, if any man haue such idle leasure to looke it ouer, as the Authour had, when he

- 1 framed it. First therfore it is to be noted, that the whole piller (except the basis or foote thereof) is by relation of either halfe to the other *Antitheticall* or
- 2 *Antisyllabicall*. Secondly, how this posie (*Amare est insanire*) runneth twyfe through out ye Columne, if ye gather but the first letter of euery whole verse orderly (excepting the two last) and then in like manner take but the last letter of euery one of the said
- 3 verses, as they stand. Thirdly is to bee obserued, that euery verse, but the two last, doth end with the same letter it beginneth, and yet through out the whole a true rime is perfectly obserued, although not after our
- 4 accustomed manner. Fourthly, that the foote of the piller is *Orchematicall*, yat is to say, founded by transfiguration or ouer skipping of number by rule and order, as from 1 to 3, 5, 7, and 9; the secret vertue whereof may be learned in ¹*Trithemius*, as namely by tables of transfiguration to decypher any thing that is written by secret transposition of letters, bee it
- 5 neuer so cunningly conueighed. And lastly, this obseruation is not to be neglected, that when all the foresaide particulars as performed, the whole piller is but iust 18 verses, as will appeare in the page following it, *Per modum expansionis*.

MY LOVE IS PAST.

A Pasquine Piller erected in the despite of Loue.

1 At
 A 2 laſt, though
 3 late, farewell
 4 olde well a da : A
 m 5 Mirth or miſchance ſtrike
 a 6 vp a newe alarM, And m
 7 *Cypria la nemica*
 r 8 *miA* Retire to *Cyprus* Ile, a
 e 9 and ceaſe thy waRR, Els muſt thou proue how r
 E 10 Reaſon can by charmE Enforce to flight thy e
 s 11 blindfolde bratte and thee. So frames it with mee now, E
 t 12 that I confeſS, The life I ledde in *Loue* deuoyde s
 I 12 of reiT, It was a Hell, where none felte more than I, t
 n 11 'Nor anye with lyke miſeries forlorN. Since n
 s a 10 therefore now my woes aie wexed leſſS, And s
 9 Reaſon bidds mee leaue olde welladA, a
 n 8 No longer ſhall the worlde laugh mee
 i 7 to ſcorN ; I'll chooſe a path that n
 r 6 ſhall not leade awrie. Reſt i
 5 then with mee from your
 4 blinde *Cupids* carR r
 e. 3 Each one of
 2 you, that
 1 ſerue,
 3 and would be
 5 freE. H'is dooble thrall e.
 7 that liu's as *Loue* thinks beſt, whoſe
 9 nande ſtill Tyrant like to hurte is preſte.¹

1 Huius Columnae Basis, pro sillabarum numero et linearum proportionibus est Orchematica.

MY LOVE IS PAST.

Expansio Columnæ præcedentis.

A	At last, though late, farewell olde wellada ;	A
m	Mirth for mischaunce strike vp a newe alarm ;	m
a	And <i>Ciprya la nemica mia</i>	a
r	Retyre to <i>Cyprus</i> Ile and cease thy warr,	r
e	Els must thou proue how <i>Reason</i> can by charme	e
E	Enforce to flight thy blyndfold bratte and thee.	E
s	So frames it with me now, that I confesse	s
t	The life I ledde in Loue deuoyd of rest	t
I	It was a Hell, where none felt more then I,	I
n	Nor any with like miseries forlorn.	n
s	Since therefore now my woes are waxed less,	s
a	And <i>Reason</i> bids me leaue olde wellada,	a
n	No longer shall the world laugh me to scorn :	n
i	I'll choose a path that shall not leade awrie.	i
r	Rest then with me from your blinde <i>Cupids</i> carr	r
e	Each one of you, that serue and would be free.	e
„	1 H'is double thrall that liu's as <i>Loue</i> thinks best	
„	Whose hand still Tyrant like to hurt is prest,	

1 Τὸν τοι τύραννον εὐσεβεῖν, οὐ ῥᾴδιον. Sophoc. in Aia. flagell.

MY LOVE IS PAST.

In this Sonnet the Author hath imitated one of *Ronsardes* Odes ; which beginneth thus

*Les Muses lierent vn iour
De chaines de roses Amour,
Et pour le garder, le donnerent* *Au liure de
ses meslanges.*
Aus Graces et à la Beautè :
Qui voyans sa desloyauté,
Sus Parnasse l'emprisonnerent. etc.

THe *Muses* not long since intrapping *Loue*
In chaines of roases linked all araye,
Gauē *Beawtie* charge to watch in their behoue
With *Graces* three, lest he should wend awaye :
Who fearing yet he would escape at last,
On high *Parnassus* toppe they clapt him fast.
When *Venus* vnderstoode her Sonne was thrall,
She made posthafte to haue God *Vulcans* ayde,
Solde him her *Gemmes*, and *Ceston* therewithall,¹
To ransome home her Sonne that was betraide ;
But all in vaine, the *Muses* made no stoare
Of gold, but bound him faster then before.
Therefore all you, whom *Loue* did ere abuse,
Come clappe your handes with me, to see him thrall,
Whose former deedes no reason can excuse,
For killing those, which hurt him not at all :
My selfe by him was lately led awrye,
Though now at last I force my loue to dye.

¹ Vt Martis reuocetur amor, summique Tonantis,
A te Iuno petat Ceston, et ipsa Venus. Martialis.

MY LOVE IS PAST.

The Authour in this Sonnet expresseth his mallice towardes *Venus* and her Sonne *Cupid*, by currying fauour with *Diana*, and by suing to haue the selfe same office in her walkes and Forrest, which sometimes her chaste and best beloued *Hippolitus* enioyed. Which *Hippolitus* (as *Seruius* witnesseth) dyed by the false deceit of his Stepmother *Phædra*, for not yeelding ouer himselfe vnto her incestuous loue: whereuppon *Seneca* writeth thus,

*Iuuenisque castus crimine incesta iacet,
Pudicus, insons.*

D*iana*, since *Hippolytus* is deade,
 Let me enioy thy fauour, and his place: [steade,
 My might through will shall stand thee in some
 To driue blinde *Loue* and *Venus* from thy chafe:
 For where they lately wrought me mickle woe,
 I vow me nowe to be their mortall foe.
 And doe thou not mistrust my chastetie,
 When I shall raunge amidst thy virgine traine:
 My raynes are chastned so through miserie,
 That *Loue* with me can nere preuaile againe:
 „ The childe, whose finger once hath felt the fire,
 „ To playe therewith will haue but smale desire.
 Besides, I vow to beare a watchful eye,
 Discou'ring such, as passe along thy groue;
 If *Iuppiter* him selfe come loytring by,
 Ile call thy crew; and bid them fly from *Loue*;
 For if they stay, he will obtaine at last,
 What now I loathe, because my loue is past.

MY LOVE IS PAST.


The chiefeſt ſubſtance of this Sonnet is borrowed out of certaine Latin verſes of *Strozza* a noble man of *Italy*, and one of the beſt Poets in all his age : who in deſcribing Metaphorically to his friend *Antonius* the true forme of his amorous eſtate, writeth thus :

*Unda hic ſunt Lachrima, Venti ſupiræ, Remi
Vota, Error velum, Mens maleſana Ratis ;
Spes Temo, Curæ Comites, Conſtantia Amoris
Eſt malus, Dolor eſt Anchora, Nauita Amor, etc.*

He fouldiar worne with warres, delightes in peace ;
The pilgrime in his eaſe, when toyles are paſt ;
 The ſhip to gayne the porte, when ſtormes doe ceaſe ;
 And I reioyce, from Loue diſcharg'd at laſt ;
 Whome while I ſeru'd, peace, reſt, and land I loſt,
 With grieuſome wars, with toyles, with ſtorms betoſt.
 Sweete *liberty* nowe giues me leaue to ſing,
 What worlde it was, where *Loue* the rule did beare ;
 Howe fooliſh *Chaunce* by lottes rul'd euery thing ;
 Howe *Error* was *maine ſaile*, each *waue* a *Teare* ; „
 The *maſter*, Loue him ſelfe ; deep *ſighes* were *winde* ; „
Cares rowd with *vowes* the ſhip *vnmercy minde*. „
Falſe hope as *healme* oft turn'd the boat about ; „
Inconſtant faith flood vp for *middle maſte* „
Deſpaire the *cable* twiſted all with *Doubt* „
 Held *Griping Griefe* the pyked *Anchor* faſt ; „
Beautie was all the *rockes*. But I at laſt, „
 Am now twiſe free, and all my loue is paſt. „

MY LOVE IS PAST.

The sense of this Sonnet is for the most part taken out of a letter, which *Aeneas Syluus* wrote vnto his friend, to persuaue him, that albeit he lately had published the wanton loue of *Lucretia* and *Euryalus*, yet hee liked nothing lesse then such *fond Loue*; and that he nowe repented him of his owne labour ouer idly bestowed in describing the same.

 Weete *liberty* restores my woonted ioy,
 And bids me tell, how painters set to viewe
 The forme of *Loue*. They painte him but a *Boy*,
 As working most in mindes of youthfull crewe:
 They set him *naked* all, as wanting shame
 To keepe his secret partes or t'hide the fame.
 They paint him blinde in that he cannot spy
 What difference is twixt vertue and default.
 With *Boe in hand*, as one that doth desire,
 And cumber heedelesse heartes with fierce assault:
 His other hand doth hold a *brand of fire*,
 In signe of heate he makes through hot desire.
 They giue him *winges* to flie from place to place,
 To note that all are wau'ring like the winde,
 Whose liberty fond *Loue* doth once deface.
 This forme to *Loue* old paynters haue assignd:
 Whose fond effects if any list to proue,
 Where I make end, let them begin to *Loue*.


MY LOVE IS PAST.

The Authour in the firste staffe of this Sonnet, expresth how Loue first went beyond him, by perswading him that all was golde which glistered. In the second, hee telleth, how time broughte hym to trueth, and Trueth to Reason: by whose good counsell he found the way from worfe to better, and did ouergoe the malice of blinde Fortune. In the thurd staffe, he craueth pardon at euery man for the offences of his youth; and to Loue, the onely cause of his long errour, hee geueth his *ultimum vale*.

Youth made a fault through lightnes of Beleeefe,
Which fond Beleeefe *Loue* placed in my brest:
„ But now I finde, that Reason giues reliefe; [best;
„ And time shewes Trueth, and Wit, thats bought, is
Mufe not therefore although I chaunge my vaine,
„ He runnes too farre which neuer turnes againe.
Henceforth my mind shall haue a watchfull eye,
Ile scorne *Fond Loue*, and practife of the same:
The wisedome of my hart shall soone descric
Each thing thats good, from what deserueth blame:
My song shalbe; *Fortune* hath spitte her spight,
And *Loue* can hurt no more withall his might.
Therefore all you, to whome my course is knowne,
Thinke better comes, and pardon what is past:
I finde that all my wildest Oates are sowne,
And Ioy to see, what now I see at last;
And since that *Loue* was cause I trode a wry,
I heere take off his Bels, and let him flie.

MY LOVE IS PAST.

This whole Sonnet is nothing els but a brieft and pithy morall, and made after the selfe same vaine with that, which is last before it. The two first staves, (excepting onely the two first verses of all) expresse the Authours alteration of minde and life, and his change from his late vaine estate and follies in loue, by a metaphore of the shipman, which by shipwraques chance is happely restoared on a sodeine vnto that land, which he a long time had most wished for.

 Long maintayned warre gainst *Reasons* rule,
 I wandred pilgrime like in *Errors* maze,
 I sat in *Follies* ship, and playde the foole,
 Till on *Repentance* rocke hir sides did craze :
 Herewith I learne by hurtes alreadie past,
 „ That each extreme will change it selfe at last.
 This shipwraques chance hath set me on a shelve,
 Where neither *Loue* can hurte me any more,
 Nor *Fortunes* hand, though she enforce her selfe;
Discretion graunts to set me safe on shoare,
 Where *guile* is fettred fast and *wisedome* rules,
 To punish *heedeles* hearts and *wilfull* fooles,
 And since the heau'ns haue better lot assign'd,
 I feare to burne, as hauing felte the fire ;
 And prooffe of harmes so changed hath my minde,
 That witt and will to *Reason* doe retyre :
 Not *Venus* nowe, nor *Loue* with all his snares
 Can drawe my witts to woes at vnawares.

MY LOVE IS PAST.

The two first staves of this Sonnet are altogether sententia, and euerie one verse of them is grownded vpon a diuerse reason and authoritie from the rest. I haue thought good for breuitie sake, onelie to set downe here the authorities, with figures, whereby to applie euerie one of them to his due lyne in order as they stand. 1. Hieronimus: *In deluys difficile est seruare castitatem.* 2. Aufonius: *dispulit inconsultus amor etc.* 3. Seneca: *Amor est ociosa causa sollicitudinis.* 4. Propertius: *Errat, qui finem vesani quatit amoris.* 5. Horatius: *Semper ardentis acuiens sagittas.* 6 Xenophon *scribit amorem esse igne, et flamma flagrantioiorem, quod ignis vrat tangentes, et proxima tantum cremet, amor ex longinquo spectante torreat* 7. Calenti: *Plurima Zelotipo sunt in amore mala* 8 Ouidius: *Inferet arma tibi scua rebellis amor.* 9 Pontanus: *Si vacuum sineret perfidiosus amor.* 10. Marullus: *Quid tantum lacrimis meis protuerie fustitas puer?* 11. Tibullus: *At lasciuus amor rixae mala verba ministrat.* 12. Virgilius: *Bellum saepe petit ferus exitiale Cupido.*

„ **L**oue hath delight in sweete delicious fare; 1
 „ **L**oue neuer takes good Counsell for his frende; 2
 „ **L**oue author is, and cause of ydle care; 3
 „ **L**oue is distraught of witte, and hath no end; 4
 „ **L**oue shoteth shaftes of burning hote desire; 5
 „ **L**oue burneth more then eyther flame or fire; 6
 „ **L**oue doth much harme through *Jealopies* assault; 7
 „ **L**oue once embrast will hardly part againe; 8
 „ **L**oue thinkes in breach of faith there is no fault; 9
 „ **L**oue makes a sporte of others deadly paine; 10
 „ **L**oue is a wanton *Childe*, and loues to brall. 11
 „ **L**oue with his warre bringes many foules to thrall. 12
 These are the smallest faultes that lurke in *Loue*,
 These are the hurtes which I haue cause to curse,
 These are those truethes which no man can disproue,
 These are such harmes as none can suffer worse.

All this I write, that others may beware,

Though now my selfe twife free from all such care.

1 Hierom. 2 Auson. 3 Seneca. 10 Marull. 11 Tibull.
 4 Propert. 5 Horat. 6 Xenoph. 12 Virgil. de Vino et Venere.
 7 Calent. 8 Ouid. 9 Pont.

MY LOVE IS PAST.

In this Latine pafsion, the Authour tranſlateth, as it were, paraphraſtically the Sonnet of *Petrarch*, which beginneth thus.

Tennem Amor anni vent' vno ardendo, Sonnet 313
Læto nel foco, e nel duol pien di ſpeme, etc.

But to make it ſerue his owne turne, he varieth from *Petrarches* wordes, where he declarerh, howe manie yeares he lued in loue, as well before, as ſince the death of his beloved *Laura*. Vnder which name alſo the Authour, in this Sonnet, ſpecifieth her, whom he lately loued.

M *E fibi ter binos annos unumque ſubegit*
Diuus Amor; lætusque fui, licet ignibus arſi;
Spemque habui certam, curis licet ictus acerbis.

Iamque duos alios exutus amore perëgi,
Ac ſi ſydereos mea Laura volãrit in orbes,
Duxerit et ſecum veteris penetralia cordis.
Pertæſum tandem vitæ me pœnitet actæ,
Et pudet erroris pene abſumpſiſſe ſub umbra.
Semina virtutum. Sed quæ pars vltima reſtat,
Supplice mente tibi tandem, Deus alte, repono,
Et malè tranſactæ deploro tempora vilæ,
Cuius agendus erat meliori tramite curſus,
Litis in arcendæ ſtudijs, et pace colendæ.

Ergo ſumme Deus, per quem ſum clauſus in iſto
Carcere. ab æterno ſaluum fac eſſe periculo.

In the latter part of this Sonnet the Authour imitateth those verses of *Horace*.

*Me tabula sacer
Votiuæ pænes indicat uuida
Suspendisse potenti
Vestimenta maris Deo.*

Ad Pynham
ode. 5.

Whom also that renowned *Florentine M. Agnolo Firenzuola* did imitate long agoe, both in like manner and matter, as followeth.

*O miseri coloro,
Che non prouar di donna fidee mai :
Il percol, ch'io corsi
Nèl tempestoso mar, nella procella
Del lor crudel Amore
Mostrar lo può la tauoletta posta
E le vesti ancor molli
Sospese al tempio del horrendo Dio
Di questo mar crudele.*

YE captiue foules of blundefold *Cyprians* boate
Marke with aduise in what estate yee stande,
Your *Boteman* neuer whistles mearie noate,
And *Folly* keeping sterne, still puttes from lande,
And makes a sport to toss you to and froe
Twixt *fighing windes*, and furling *waues of woe*.
On *Beawties* rocke she runnes you at her will,
And holdes you in suspense twixt *hope* and *fear*,
Where dying oft, yet are you liuing still,
But such a life, as death much better were ;
Be therefore circumspect, and follow me,
When *Chaunce*, or *chaunge of maners* sets you free.
Beware how you returne to seas againe :
Hang vp your votiuæ tables in the quyre
Of *Cupids* Church, in witnesse of the paine
You suffer now by *forced fond desire* :
Then, hang your throughwett garmentes on the wall,
And sing with me, *That Loue is mixt with gall*.

MY LOVE IS PAST.

Here the Author by comparing the tyrannous delightes and deedes of blinde *Cupid* with the honest delightes and deedes of other his fellow Goddes and Gods, doth bleffe the time and howre that euer he forsooke to follow him; whom he confesseth to haue bene greate and forcible in his doings, though but litle of stature, and in apparence weakelie. Of all the names here mentioned, *Hebe* is seldomest redde, wherefore know they which know it not alreadie, that *Hebe* (as *Seruius* writeth) is *Iuno*s daughter, hauing no father, and now wife to *Hercules*, and Goddesse of youth, and youthlie sporting, and was cupbearer to *Ioue*, till she fell in the presence of all the Goddes, so vnappellie, that they sawe her priuities, whereupon *Ioue* being angry, substituted *Ganymedes* into her office and place.

Hebus delightes to view his *Lawrel Tree*;
 The *Popplar* pleaseth *Hercules* alone;
Melissa mother is, and faulx to the *Bee*,
Pallas will weare the *Oliue* branche or none;
 Of shepheardes and their flocke *Pales* is Quene;
 And *Ceres* rypes the corne, was lately greene;
 To *Chloris* eu'ry flower belongs of right;
 The *Dryade Nymphs* of woodes make chiefe account;
Oreades in hills haue their delight;
Diana doth protect each bubbling *Fount*;
 To *Hebe* louely kissing is assign'd;
 To *Zephire* eu'ry gentle breathing winde.
 But what is *Loues* delight? to hurt each where;
 „ He cares not whome, with darts of deepe desire;
 „ With watchfull ielosie, with hope, with feare,
 „ With nipping cold, and secrete flames of fire.
 O happye howre wherein I did forgoe
 This litle God, so greate a cause of woe.

MY LOVE IS PAST.

In the first and sixt line of this Pafsion the Authour alludeth to two sententious verses in *Sophocles*; whereof the first is,

ὦ μῶρε, θυμὸς δ' ἐν κακοῖς οὐ ζύμφορον,¹
O foole, in euills fretting nought auailes.

The second τὸ γὰρ,
 φανθὲν τίς ἂν δύναται ἀγένητον ποιεῖν.²
For who can make vndon what once is done?

In the other two stoffes following, the Authour purfueth on his matter, beginning and ending euery line with the felfe same fillable he vsed in the first: wherein hee imitateth some Italian Poets, who more to trie their witts, [t]hen for any other conceite, haue written after the like manner.

MY loue is past, woe woorth the day and *how'r*
 When to such folly first I did *encline*,
 Whereof the very thought is bitter *sow'r*,
 And still would hurte, were not my soule *diuine*,
 Or did not *Reason* teach, that care is *vaine*
 For ill once past, which cannot turne *again*e.

My Loue is past, blessed the day and *how'r*.
 When from so fond estate I did *decline*,
 Wherein was little sweet with mickle *sow'r*,
 And losse of minde, whose substance is *diuine*,
 Or at the lest, expence of time in *vaine*,
 For which expence no *Loue* returneth *gain*e.

My Loue is past, wherein was no good *how'r*:
 When others ioy'd, to cares I did *encline*,
 Whereon I fedde, although the taste were *sow'r*,
 And still beleu'd *Loue* was some pow'r *diuine*,
 Or some instinct, which could not worke in *vaine*,
 Forgetting, *Time well spent* was double *gain*e.

¹ In Oedipo-Colonæ.

² In Trachiniis.

MY LOVE IS PAST.

In this Pafsion the Authour hath but augmented the inuention of *Seraphine*, where he write[t]h in this manner.

*Biaſtemo quando mai le labbra aperſi
Per dar nome à coſtei, che accid me induce.
Biaſtemo il tempo, e quanti giorni hò perſi
A ſeguitar ſi tenebroſa luce:
Biaſtemo charta, inchiostro, e verſi,
Et quanto Amor per me fama giaduce;
Biaſtemo quando mai la vidi anchora,
El meſe, l'anno, e giorno, el punto, e lhora.*

I Curſe the time, wherein theſe lips of mine [kinde:
Did praye or praife the *Dame* that was vn-
I curſe both leafe, and ynke, and euery line
My hand hath writ, in hope to moue her minde:
I curſe her hollowe heart and flattring eyes,
Whofeliedeceyte did cauſe my mourning cryes:
I curſe the fugged ſpeech and *Syrens* ſong,
Wherewith ſo oft ſhe hath bewitcht mine eare:
I curſe my fooliſh will, that ſtay'd ſo long,
And tooke delight to bide twixte hoape and feare:
I curſe the howre, wherein I firſt began
By louing lookes to proue a witleſſe man:
I curſe thoſe dayes which I haue ſpent in vaine,
By ſeruing ſuch an one as reakes no right:
I curſe each cauſe of all my ſecret paine,
Though *Loue* to heare the ſame haue ſmall delight:
And ſince the heau'ns my freedome now reſtore,
Hence forth Ile liue at eaſe, and loue no more.

MY LOVE IS PAST.

A Labyrinth is a place made full of turnings and creekes, where hence, he that is once gotten in, can hardly get out againe. Of this sorte ¹*Pliny* mentioneth foure in the world, which were most noble. One in *Crete* made by *Dadalus*, at the commaundement of king *Minos*, to shut vp the *Minotaure* in : to which monster the *Atheniens* by league were bound, euery yeere to send seuen of their children, to bee deuoured ; which was perfourmed, till at the last, by the helpe of *Ariadne*, *Theseus* slewe the monster. An other he mentioneth to haue bene in *Egipt*, which also *Pomponius Mela* describeth in his first booke. The third in *Lemnos*, wherein were erected a hundreth and fifty pillars of singuler workmanship. The fourth in *Italy*, builded by *Porfenna* king of *Hetruria*, to serue for his sepulchre. But in this Palsion the Authour alludeth vnto that of *Crete* only,

Though somewhat late, at last I found the way
 To leaue the doubtfull Labyrinth of *Loue*,
 Wherein (alas) each minute seemd a day :
 Him selfe was *Minotaure* ; whose force to proue
 I was enforst, till *Reason* taught my mind
 To slay the beast, and leaue him there behind.
 But being scaped thus from out his maze,
 And past the dang'rous Denne so full of doubt,
False Theseus like, my credite shall I craze,
 Forsaking her, whose hand did helpe me out ?
 With *Ariadne Reason* shall not say,
 I *sau'd his life, and yet he runnes away*.
 No, no, before I leaue the golden rule,
 Or lawes of her, that stooode so much my fiend,
 Or once againe will play the louing foole,
 The sky shall fall, and all shall haue an end :
 I wish as much to you that louers be,
 Whose paines will passe, if you beware by me.

MY LOVE IS PAST.

In this Pafion, the Authour in fkoſſing bitterly at *Venus*, and her ſonne *Cupid*, alludeth vnto certaine verſes in *Ouid*, but inuerteth them to an other ſenſe, then *Ouid* vſed, who wrote them vpon the death of *Tibullus*. Theſe are the verſes, which he imitateth,

*Ecce puer Veneris fert euerſamque pharetram,
Et fractos arcus, et ſine luce facem.* Elegiar. lib. 1[2]
*A[d] ſpice demiſſus vt eat miſerabilis alis,
Pectoraque infeſta tondat aperta manu. etc.
Nec minus eſt conſuſa Venus. etc.
Quàm nuuenis rupit cum ſerus inguen aper.*

WHat ayles poore *Venus* nowe to ſit alone
In funerall attyre, her woonted hew [to moan :
Quite chang'd, her ſmile to teares, her myrth
As though *Adonis* woundes now bled anew,
Or ſhe with young *Iulus* late return'd
From ſeeing her *Aeneas* carkas burn'd.

Alack for woe, what ayles her little Boy,
To haue his tender cheekes beſprent with teares,
And ſit and fighe, where he was wonte to toy?
How happes, no longer he his quiuer weares,
But breakes his Boe, throwing the ſhiuers by,
And pluckes his winges, and lettes his fyre brand dye?
No, *Dame* and *Darling* too, yee come to late,
To winne me now, as you haue done tofore :
I liue ſecure, and quiet in eſtate,
Fully reſolu'd from louing any more :
Goe pack for ſhame from hence to *Cyprus Ile*,
And there goe play your pranks an other while.

MY LOVE IS PAST.

The Authour in this pafſion alludeth to the fable of *Phineus* which is ſette down at large in the *Argonauticks* of *Apollo-nus*, and *Valerius Flaccus*. He compareth him ſelfe vnto *Phineus*; his Miſtres vnto the *Harpyes*; and his thoughtes vnto *Zethes*, and his deſires vnto *Calais*, the two twinnes of *Boreas*; and the voyce of *Ne plus ultra* ſpoaken from Heauen to *Calais* and *Zethes*, vnto the *Diuine grace*, which willed him to follow no further the miſeries of a Louers eſtate, but to profeſſe vn-fainedlie, that his Loue is paſt. And, laſt of all, the Author concludeth againſt the ſower ſawce of *Loue* with the French prouerbe: *Pour un plaifir nulle douleurs*.

THe *Harpye* birdes, that did in ſuch deſpight
 Greiue and annoy old *Phineus* ſo fore,
 Where chaſ'd away by *Calais* in flight
 And by his brother *Zeth* for euermore;
 Who follow'd them, vntill they hard on hye
 A voyce, that ſaid, *Ye Twinnes No further fly*.
Phineus I am, that ſo tormented was;
 My *Laura* here I may an *Harpye* name;
 My thoughtes and luſtes bee Sonnes to *Boreas*,
 Which neuer cea'ſt in following my *Dame*,
 Till heau'nly *Grace* ſaid vnto me at laſt,
 Leaue fond *Delightes*, and ſay thy loue is paſt.
 My loue is paſt I ſay, and ſing full glad;
 My time, alas, miſpent in Loue I rewe,
 Wherein few ioyes, or none at all I had,
 But ſtoare of woes: I found the prouerbe true,
 For eu'ry pleaſure that in *Loue* is found,
 A thouſand woes and more therein abound.

MY LOVE IS PAST.

The Author in this passion, telling what *Loue* is, easeth his heart, as it were, by rayling out right, where he can worke no other manner of reuenge The inuention hereof, for the most part of the particulars conteyned, is taken out of certeine Latine verses, which this Authour composed vpon *Quid Amor*. Which because they may well importe a passion of the writer, and aptly besitte the present title of his ouerpasse *Loue*, he setteth them downe in this next page following, but not as accomptable for one of the hundreth passions of this booke.

PArke wanton youthes, whome *Beawtie* maketh blinde,

And learne of me, what kinde a thing is *Loue*;
Loue is a *Brainsicke Boy*, and fierce by kinde;
 A *Willfull Thought*, which Reason can not moue;
 A *Flattring Sycophant*; a *Murd'ring Thiefe*;
 A *Poyfued choaking Bayte*; a *Tyfsing Griefe*;
 A *Tyrant* in his Lawes; in speach vntrue;
 A *Blindfold Guide*; a *Feather* in the winde;
 A right ¹*Chameleon* for change of hewe;
 A *Lamelimme Lust*; a *Tempest* of the minde;
 A *Breach of Chastitie*; all vertues *Foe*;
 A *Priuate warre*; a *Toilsome webbe* of woe;
 A *Fearefull Iealosie*; a *Vaine Desire*;
 A *Labryrinth*; a *Pleasing Miserie*;
 A *Shipwracke* of mans life; a *Smoaklesse fire*;
 A *Sea* of teares; a *lasting Lunacie*;
 A *Heauie seruitude*; a *Droppie Thurst*;
 A *Hellish Gaile*, whose captiues are accurst.

¹ Vide Plin natura Hist. lib. 28, cap. 8.

Quid Amor?

Vid sit amor, qualisque, cupis me scire magistro?
Est Veneris proles: cælo metuendus, et Orco;
Et leuior ventis; et fulminis ocyor alis;
Peruigil excubitor; fallax comes; inuidus hospes;
Armatus puer; infanus iuuenis; nouitatis
Quesitor, belli fautor; virtuti inimicus;
Splendidus ore, nocens promisso; lege tyrannus;
Dux cæcus; gurgis viciorum; noctus alumnus;
Fur clandestinus; mors viuuda; mortua vita;
Dulcis inexpertis, expertis durus; Eremus
Stultitiæ; facula ignescens; vesana libido;
Zelotypum frigus; mala mens; corrupta voluntas;
Pluma leuis; morbus iecoris; dementia prudens;
Infamis leno; Bacchi, Cererisque minister;
Prodiga libertas animæ; pruritus inanis;
Prauorum carcer; corrupti sanguinis ardor;
Irrationalis motus; sycophanta bilinguus;
Struma pudicitiae; fumi expers flamma; patronus
Periuræ linguæ; prostrato stæus; amicus
Immeritis; animi tempestas; luxuriosus
Præceptor, sine fine malum; sine pace duellum;
Naufragium humanæ vitæ; læthale venenum;
Flebile cordolium; graue calcar; acuta sagitta;
Sontica perniciēs, nodosæ causa podagræ;
Natus ad insidias vulpes: pontus lachrymarum;
Virginæ Zonæ ruptura; dolosa voluptas;
Multicolor serpens; vrens affectus; inermis
Bellator; senijque caput, seniumque iuuentæ?
Ante diem funus; portantis vipera; mæstus
Pollinctor; syren fallax; mors præuia mortis;
Insector nemorum; erroris Labyrinthus; amara
Dulcedo; inuentor falsi; via perditionis;
Formarum egregius spectator; poena perennis;
Suspirans ventus; singultu plena querela;
Triste magisterium; multæ iactura diei;
Martyrium innocui; temerarius aduena; pondus
Sisyphium; radix curarum; desiais esca;
Febris anhela; sitis morosa; hidropicus ardor;
Vis vno dicam verbo? incarnata Gehenna est.

MY LOVE IS PAST.

This passion is an imitation of the first Sonnet in *Seraphine*, and grownded vpon that which *Aristotle* writeth¹ of the *Ægle*, for the prooffe she maketh of her birdes, by setting them to behold the Sonne. After whom *Pliny* hath written, as followeth :

*Aquila implumes etiamnum pullos suos percutiens, Subinde cogit aduersos intueri Solis radios : et si conuiuentum humectantemque animaduertit, præcipitat e nido, velut adulterinum atque degenerem : illum, cuius acies firma contra steterit, educat.*²

THe haughtie *Ægle* Birde, of Birdes the best,
Before the feathers of her younglinges growe.

She listes them one by one from out their nest,
To vewe the *Sunne*, thereby her owne to knowe ;
Those that behold it not with open eye,
She lettes them fall, not able yet to flye.

Such was my case, when *Loue* possesse my mind ;
Each thought of mine, which could not bide the light
Of her my *Sunne*, whose beames had made me blinde,
I made my *Will* suppress it with *Despight* :

But such a thought, as could abide her best,
I harbred still within my carefull brest.

But those fond dayes are past, and halfe forgotte ;
I practise now the quite cleane contrary :
What thoughtes can like of her, I like them not,
But choake them streight, for feare of ieopardy ;

For though that *Loue* to some do seeme a *Toy*,
I knowe by prooffe, that *Loue* is long annoy.

¹ Lib. 9. Hist. animal.

² Nat Hist lib. 10 cap. 1.

MY LOVE IS PAST.

The Av'nhour faineth here, that *Loue*, effaying with his brand, to fire the heart of some such Lady, on whome it would not woike, immediately, to trie whether the old vertue of it were extinguished or no, applied it vnto his owne brest, and thereby foolishlie consumed him selfe. This inuention hath some relation vnto the Epitaph of *Loue*, written by *M. Girolimo Parabosco*;

*In cenere giace qui sepolto Amore,
Colpa di quella, che morir mi face, etc.*

Resol'd to dust intomb'd heere lieth *Loue*,
Through faulte of her, who heere her selfe should lye;
He strooke her brest, but all in vaine did proue
To fire the yfe: and doubting by and by
His brand had lost his force, he gan to trye
Vpon him selfe; which tryall made him dye.
In sooth no force; let those lament who lust,
He sing a carroll song for obsequy;
For, towards me his dealings were vniust,
And cause of all my passed misery:
The *Fates*, I thinke, seeing what I had past,
In my behalfe wrought this reuenge at last.
But somewhat more to pacyfie my minde,
By illing him, through whome I liu'd a slaue,
He cast his ashes to the open winde,
Or write this *Epitaph* vppon his graue;
*Here lyeth Loue, of Mars the bastard Sonne,
Whose foolish fault to death him selfe hath donne.*

This is an Epilogue to the whole worke, and more like a praier
 then a Passion: and is faithfully translated out of *Petrarch*,
Sonnet. 314, 2. parte, where he beginneth,

*I vò piangendo i miei passati tempi
 I quai posi in amar cosa mortale,
 Senza leuarmi à volo, hauend'io l'ale
 Per dar forse di me non bassi essempli. etc.*



*V*geo iam querulus vitæ tot lustra peracta,
 Quæ malè consumpsi, mortalia vana secutur,
 Cùm tamen alatus potui volitasse per altum,
 Exemplarque fuisse alijs, nec inutile forsan.
*Tu mea qui peccata vides, culpasque nefandas,
 Cœli summe parens, magnum, et venerabile numen,
 Collapsæ succurre animæ; mentisque caducæ
 Candida defectum tua gratia suppleat omnem.
 Ut, qui sustinui bellum, durasque procellas,
 In pace, et portu moriar; minimeque probanda
 Si mea vita fuit, tamen vt claudatur honestè.
 Tantillo vitæ spacio, quod fortè superfit,
 Funeribusque, meis præsentim porrige dextram;
 Ipse vides, in te quàm spes mea tota reposita est.*

F I N I S.

The Labour is light, where Loue is the Paiemistres.



THOMAS WATSON.

II. *Meliboens.*

A LATIN ELEGY ON THE DEATH OF

SIR FRANCIS WALSINGHAM.

1590.

III. *An Eglogue, etc.*

BEING A TRANSLATION OF THE SAME INTO ENGLISH.

1590.

.'. THE TWO WORKS HAVE BEEN PLACED UPON OPPOSITE
PAGES : AND, AS FAR AS MAY BE, WITH LINE CORRESPONDING
TO LINE.

MELIBOEVS
THOMÆ WATSONI

Sive,

*ECLOGA IN OBITU
HONORATISSIMI VIRI,*

Domini Francisci Walsinghami, Equitis
aurati, Diuæ ELIZABETHÆ a se-
cretis, et sanctioribus consilijs.



L O N D I N I,

Excudebat Robertus Robinsonus

M. D. L x x x x.



AN EGLOGVE
Vpon the death of the
Right Honorable Sir *Francis Walsingham*,
Late principall Secretarie to Her Maieftie,
and of her moste Honourable Pruiue
Councell.

Written first in latine by *Thomas Watson*, Gentle-
man, and now by himselfe translated
into English.

Mufis mendicantibus infultat Α'μυσία.



AT LONDON,
Printed by Robert Robinson. 1590.



GENEROSISSIMO VIRO

Thomæ VValsinghamo Armigero

laudatissimo virtutis & litterarum assertori

Tho. VVatfonus

S. D.



*A*risum faciles soleo cantare Napæas,
Et spumagenitæ furta iocosa Deæ,
Et lætas gelida Charites Nymphasque sub
umbra,

*Et mistos ioculis, illecebrisque sales:
Sed noua iam rerum facies ad seria suadet,
Et sonat illepida nostra Thalia fide.*

Inuitos nectō numeros, gemituque resoluor

In tristes Elegos, funereumque melos.

Nec solus fundo lacrymas: gemit Anglia tota,

Et luget laceris undiquè sparsa comis.

Magnus enim (proh fata) diem Franciscus obiuit,

Arcadiæ nostræ qui Melibæus erat:

Et mihi subtristes qui (te mediante) procellas

Depulit, hyberno vela ferente Noto.

Officio iubeor miserandos cedere questus,

Et lacrymis lacrymas accumulare tuis.

Tu clemens dignare pias audire querelas:

Dumquè ego sum Corydon, Tityrus esse voli.

Ereptum nobis Melibæum flebimus ambo:

Flebimus, ut raptum fleuit amicus Hylam.

Dignitatis tuæ studiosus

Thomas Watfonus.





*To the most vertuous Lady, Lady Francis
Sydney, all honour and happineffe.*



Adam, under the Patronage of M. Thomas walsingham I published a Latine Funerall poeme, where with a pastoral Muse I vndertake (in loue and duetie) to commend the vertuous life, and bewaile the vntimely death of our great Melibœus the right honorable Sir Francis Walsingham, your late deceased Father, a found pillar of our common wealth, and chiefe patron of vertue, learning, and chualrie. In which poeme albeit I neuer attaine the heigth of his worthinesse, yet manie (rather affecting his praise, then my verse) haue requested and perswaded me to publish Melibœus in English, for the more generall vnderstanding thereof: that as his life was to all men both pleasing and profitable, so his death might be honored with a publike sorrow: and that the whole body of this realme, in lamenting the losse of so vigilant a gouernor, might learne therby, (as by a iust necessitie) the more to loue, honor, and obey those few, that yet suruiue, resembling him in high estate, and vertuous condition. Such as the translation is, I humblie offer it to your Ladiships protection, hoping it will be as fauorable redd and accepted, as it is affectionatly written and presented.

Your Ladiships in all duetie
Thomas Watson.



To the courteous Reader.

Gentlemen, if you suppose me vaine, for translating myne owne poeme: or negligent, for not doing it exactly to the latin originall, I thus desire to satisfie you. It is pardonable for a man to be bold with his owne: And I interpret myself, lest Melibæus in speaking English by an other mans labour, should leese my name in his chaunge, as my *Amyntas* did. A third fault (haply) will bee found, that my pastorall discourse to the vnlearned may seeme obscure: which to preuent, I haue thought good, here to aduertise you, that I figure Englande in *Arcadia*; Her Maiestie in *Diana*; Sir Francis Walsingham in *Melibæus*, and his Ladie in *Dryas*; Sir Phillippe Sidney in *Astrophill*, and his Ladie in *Hyale*, Master Thomas Walsingham in *Tytarus*, and my selfe in *Corydon*.

Desirous to please you

Tho. VVatson.





ECLOGA IN OBITUM

HONORATISSIMI VIRI,

Domini Francisci Walsinghami, Equitis
aurati, Diuæ ELIZABETHÆ a se-
cretis, et sanctioribus consilijs.

Corpydon.

Tityrus.



*Ityre, iam quoniam prati per amœna
vireta
Sparguntur pecudes, et nos confedi-
mus ambo,
Huius (si quid amas) effare sub
arboris umbra,
Quæ noua sollicitos apportent fata
dolores :*

*Cur tua cum molli Zephyro suspiria pugnant,
Atque serenato minitantur prælia cœlo,
Qui tenuem placida Musam meditatus auena,
Demulcere soles ventos in bella paratos?
Squalida quid sibi vult curarum conscia vestis?
Peclore cur singultus inest? cur lumine fletus?
Quid sedet in vultu macies? quid in ore querela?
Dic age; mœrorem sit fas lenire monendo,
Aut saltem lacrymis nostros connectere planctus:
Non leuis est, luctus focios habuisse, voluptas.*

Tityrus.

*O Corydon, Corydon, noli perquirere causas
 Altius, et durum fando renouare dolorem :
 Triste recrudescet blando tantamine vulnus,
 Nullaque lugentem comitum lamenta inuabunt :
 Immedicabilibus morbis adhibere medelam
 Desine : solus ego per sylvas luce carentes,
 Solus ego miseræ flens infortunia vitæ,
 Vt viduus turtur, putri de vimine questus
 Cœlorum contra crudelia fydera fundam.*

Corydon.

*Te per ego trinas Charites, hilaresque Napæas,
 Quæ totiës choreas istos duxère per agros :
 Per pictum Floræ strophium, Cererisque coronam :
 Per Satyros, Panes, Fauni venerabile numen :
 Per vitreas Themesis lymphas : per lustra Dianæ,
 Seu mauis, ipsum per sacræ nomen Elisæ :
 Deniquè per florem mutati nuper Amyntæ,
 Sanguineum florem, synceri pignus amoris,
 Obtestor, cæcum nè celes pectore vulnus.
 Pande, precor, tanti quæ sit tibi causa doloris.
 Qui tecum risu sub verno sole fruebar,
 Nubila nunc hyemis plorabo tempora tecum :
 Vna duobus erit fors, et mens vna duobus.*

Tityrus.

*Fruitum taciti mœroris prodere fontes
 Supplicibus votis, et amico fœdere cogis.
 Accipe, quod fari gemitus permittet acerbus :
 Ante diem (proh fata) diem Melibœus obiuit.
 Ergò, si quid habes Corydon (quid te quoque vatem
 Dicimus Arcadici) numerosos incipe luctus :
 Anxia namquè mihi fistunt suspiria linguam.*

Tityrus.

O *Corydon* forbear by deepe inquire
 to rip the skarred wounds of my vnrest :
 No teares, no counsell can abate the fire,
 which louing sorrow kindles in my brest.
 I all alone in darkefom vnkoth place,
 I all alone must like the Turtle Doue,
 Whose ioy is flaine, bewaile my wretched case,
 and powre out plaints agenst the gods aboue,

Corydon.

By fyluane nymphs, and louely Graces three,
 that on our lawnes doe sport them to and fro ;
 By countrie powres of what so ere degree ;
 by *Floraes* chaplet ; by *Dianaes* boe,
 By fruitfull *Pales*, *Ceres* wheaten crowne,
 by siluer *Thamesis* old *Oceans* dame ;
 By chang'd *Amintas* flow'r, that decks the downe ;
 and lastlie by *Elysæes* vertuous name,
 By these, and those that guide cælestial spheares,
 I here coniure thee to discloasethy grieffe,
 That I maie slake thy sighing with my teares,
 whose comforts oft haue bred my harts relief.

Tityrus.

Then thus (though loath) as grieffe will suffer me,
 my faltring tongue shall tell my discontent :
 That cares by sympathy maie worke on thee,
 and thou vpholde some part of my lament.
Alas too soone by Destinys fatall knife
Sweet Melibœus is depriv'd of life.
 Now *Corydon* (for eurie shepheard swaine
 reports thee skilfull in a sacred verse)
 In such a meeter helpe me to complaine,
 as maie besit great *Melibœus* hearse.

Corydon.

*Incipio : mecum Diuæ lugete Camænæ,
 Et tu laurigeri collis regnator Apollo.
 Pegaseas ripas lacrymarum flumen inundet :
 Munere Musarum pennis induta nigellis
 Euolitent latè totum lamenta per orbem.
 Nos etiã, quamvis luna stellisque priores
 Arcades, astricolis et gens charissima Diuis,
 Obliti solitæ pietatis, murmure rauco
 Gyrantes flammæ alti culpemus Olympi.
 Ante diem (proh fata) diem Melibœus obiuit.
 Tantænè insidunt animis cœlestibus iræ,
 Vt neque præcipui pastoris candida virtus ;
 Nec prudens rebus solertia parta gerendis ;
 Nec pectus varia suffultum Palladis arte ;
 Nec suauem referens facundia docta Periclem ;
 Nec pius et patriæ tutandæ feruidus ardor ;
 Nec vigil in nostræ Dictynnæ cura salutem ;
 Nec magni tituli, seriesque et splendor aurorum,
 Nec res innumeræ, quarum fulgebat honore,
 Saturni possent frontem pacare malignam,
 Et nocuum Lunæ frigus, Martisque calorem ?
 O rigidos ignes, ô exitiabile cœlum :
 Ante diem (proh fata) diem Melibœus obiuit.
 Attamen ô iusto mœrori parcite cœli ;
 Quæ non credideram, miseræ defectio mentis
 Impulit, et pietas, et adurens æstus amoris.
 Ah pudet, inque Deos præuè piget esse loquutum :
 Crimine Parcarum cecidit, non crimine vestro.
 O æternæ parens, nutu qui nubila cogis,
 Et fixi rutilos, mundique rotatilis ignes
 Officio seruire iubes, terramque fouere
 Mobilibus radijs ; dirarum facta sororum
 Inspice, quæ nusquam virtuti parcere norunt :
 Supplicijs cohibe duris, et vindice pœna.
 Noster enim Pastor, nondum poscente senecta,
 Ante diem (proh fata) diem Melibœus obiuit.*

Corydon.

I now beginne: *Apollo* guide my founde,
 and weepe yee sisters of the learned hill:
 That your *Pegasean* springs may leap their bound,
 and from their floate maie seas of teares distill.
 Let deadly sorrow with a sable wing,
 throughout the world go brute this tragedie:
 And let *Arcadians* altogether sing
 a woefull song agenst heauns tirannie.
Alas too soone by Destinys fatall knife
Sweet Melibœus is depriv'd of life.
 Are wheeling orbs so full of foule despight,
 that neither wisdom, nor true pietie,
 Nor learned skill, nor speech of choice delight,
 nor care of countries sweete securitie,
 Nor watchfull studie for *Dianas* health,
 nor gentle birth which vertues worth did raise,
 Nor honors titles, nor abundant wealth,
 nor thousand gifts deseruing endlesse praise
 Could smoothe the mallice of old *Saturnes* brow,
 or heate of *Mars*, or *Lunaes* deathfull colde:
 O enuious heauns, that winde I wotte not how,
 grudging the glories of this earthly molde.
Alas too soone by Destinys fatall knife:
Sweete Melibœus is depriv'd of life.
 Yet glorious heauns, ô pardon my blaspheme,
 whose witte in sorrowes Labyrinth is straide:
 All that I spake was but a furious dreame,
 it was not you, but *Fates* that him betraide.
 O thou eternall Monarcke, at whose becke
 the planets mooue and make their influence:
 O giue the *Destinies* a wrathfull checke,
 afflicte them for their spightfull infolence.
 In case mine oraïson seeme ouerlarge,
 ô yet vouchsafe me but this one request,
 That fatall lawes be giun to Saintes in charge,
 whose hands and harts wil alwaies work the best.

*Sin maiora precor quam sit mortalibus æquum,
 Hoc tamen, hoc unum misero concede petenti:
 Ille Deus nostri certissima gloria ruris.
 Qui tua legatus rectè mandata faceffit,
 In furuos lapsus thalamos Iunonis Auernæ,
 Immites Parcas rapidi Phlegetontis ad undam
 Increpet, et iubeat pastorum abstinere fatis,
 Tam propere quoniam deuoluunt stamina fuso.
 Posthac ætherea cœlorum fiat in arce
 Illud opus, dignum Superis. Quid Noctis alumnae,
 Atque Erebi possunt, quam candida rumpere fila?
 Morta rosam piceo vernantem corripit ungue:
 Ante diem (proh fata) diem Melibœus obiuit.
 Inuidet (heu) fummis pastoribus improba Morta.
 Astrophilum pridem rapuit vitalibus auris,
 Delicias Melibœe tuas, Hyalesque maritum
 Candidulæ nymphæ pulchrum, dum fata sinebant.
 Cùm Pyrenæis leo descendisset Iberus
 Montibus, et cursu longinqua per æquora vectus,
 Belgarum tandem violens armenta voraret:
 Astrophilus ferro cinctus, sudibusque præuultis,
 Finibus erupit nostris, validoque furentem
 Marte lacepsit, solo virtutis amore.
 Cætera ne dicam, lacrymæ, gemitusque fatigant.
 Ad focerum redeo. Generi certamina lugens
 Ante diem (proh fata) diem Melibœus obiuit.
 Dicite nunc focij, si dicere fortè potestis,
 Quis vice defuncti crescentes aggere claudet
 Montoso riuos, nè pascua picta pererrent?
 Quis fossa torrentis aquas prohibebit agello,
 Nè simul et lætas menses, et pingua late
 Deuascent culta, heu miseris ploranda colonis?
 Quis pice languiduli scabiem curabit ouilis,
 Aut alios vario subeuntes corpore morbos
 Tollet, et immundum mersabit flumine vellus?
 Quis molles pratis agnos, agnos trepidantes,
 Et teneros celsis imponet montibus hædos,
 Noctæque sub prima saturos in tecta reducet?
 Ante diem (proh fata) diem Melibœus obiuit.*

What can those Imps of euerclowding mist,
 those ruthlesse daughters of eternall night;
 But (tyrantlike) funder their vitall twist,
 whose shining vertues are the worldes chiefe light?
Alas too soone by destins fatall knife,
Sweet Melibœus is depriu'd of life.

And was not *Astrophill* in flowring prime,
 by cruell *Fates* cut off before his daie,
 Yong *Astrophill*, the mirrour of our time,
 faire *Hyaies* chiefe ioy, till his decay?
 When late a dreadfull Lyon in his pride
 descended downe the *Pyrænean* mount,
 And roaring through the pastures farre and wide,
 deuowr'd whole *Belgian* heards of chief account:
 Stout *Astrophill* incenst with sole remorse,
 resolu'd to die, or see the slaughter ceast:
 Then fenst with fire and sword, with manly force
 he made assalt vpon the furious beast.
 But of this tale teares d[r]owne the latter part:
 I must returne to *Melibœus* fall,
 Who mourning still for *Astrophills* depart,
 forooke his friends, and lost himselfe withall.
Alas too soone by Destins fatall knife,
Sweet Melibœus is depriu'd of life.

Nowe tell me shephards all, and fellow swaynes,
 who shal with rampiers fence our country soile?
 And keep the fluds from breaking ore the plaines?
 and sheild our tender flocks from deadly spoile?
 Who shall recure their faintie maladies,
 and purge their fleeces in soft running streams?
 Who shall defend our lambs from icoperdies?
 and shrowd our kids from *Titans* parching beames?

Quis presso vacuum tellurem findet aratro,
 Pinguia diudivis ut sulcis semina mandet,
 Et glebis subigat dentata crate solutus?
 Quis metet, et vinctas stridentibus undique plaustris
 Exportabit agro, ponetque sub horrea fruges,
 Sirius urenti spicas ubi coxerit astro?
 Quis positis minuet pastorum iurgia faxis,
 Consilioque feras lites, priuataque bella
 Molliet eloquio, dum quisque aliena subintrat
 Arua, nec assueto dignatur limite stringi?
 Publica quis vidui curabit commoda rursi?
 Seria quis ludis miscebit, et utile dulci?
 Ante diem (proh fata) diem Melibœus obiuit.

Titrus.

Sæpe meis olim placuit tua stridula canna
 Auribus, ad Parios quando cantabat olores,
 Sequana diuisam quâ fluctibus alluit urbem,
 Fælicem, licito si regi seruiat, urbem.
 Tum tua cordatis (memini) iuuenilia pleetra
 Perplacuerunt viris, vpusque es visus hyrundo.
 At nunc ô Corydon, quantum mutaris ab illo
 Tempore? prima nouis superatur Musa querelis;
 Dumque pio mortem Melibœi carmine desles.
 Arcadiæ toti dulcis philomela vidèris.
 Attamen ut lasso sit respirare facultas,
 Raucus ego cæptos augebo carmine cantus.
 Ante diem (proh fata) diem Melibœus obiuit.

Infelix misero canitur dum nenia versu,
 ô quotquot primæua parens animantia terris
 Indidit, aut gelido ponto, cæloque patenti,
 Omnia nunc simul ad mæstos concurrere planctus;
 Vt pulchella meas mundi totius imago
 Testetur lacrymas, atque illætabile murmur.
 Primum signifero magnus quas fixit in orbe
 Arbiter, ô mecum cunctæ lugeat figuræ.
 Carcinus ardorem lacrymoso temperet imbre.
 Æstiusque Leo rugitibus impleat auram:

Who now shal til our ground, and reape our corne?

who shall assuage the strife of swelling pride,

When eurie fwynard shall excede his borne,

and will not by God *Terminus* be tyde?

Alas too soone by Destins fatall knife,

Sweet Melibœus is depriv'd of life.

Titurus

Thy tunes haue often pleas'd mine eare of yoare,
when milk-white swans did flocke to heare thee sing,

Where *Seane* in *Paris* makes a double shoare,

Paris thrife blest if shee obey her King.

But now ô *Corydon*, that lightsome vaine

is changd from youth to aged grauitie,

That whilst I heare thee bitterlie complaine,

me thinks *Apollo* sings in *Arcadie*.

And yet afford thy moorning Muse some rest,

while I (though skil and voice are both decaide)

With termes of duetie from a pensive brest

bewaile my friend, whom cruell *Fates* betraide.

Alas too soone by Destins fatall knife

Sweete Melibœus is depriv'd of life.

O all that all the *Vniuers* contains

in heaun, or aere, or earth, or watrie deepe :

With mutual plaints make light my secreet paine,

for sorrow waits in teares, where manie weepe

And first ye *Figures* in the *Zodiacke* line,

that decke heauns girdle with æternall light :

O saue some griefs, and knit them vnto mine,

such griefs as may this baser worlde affright.

Now *Cancer* flake thy heate with brackish raine,

and *Leo* roare, to make the skie dismaide :

*Et nolit saltare Aries : fletumque perennem
 Amphora distillet : quid enim nisi flere potestis ?
 Ante diem (proh fata) diem Melibœus obiuit.
 Libra diem tepido non æquet sydere nocti :
 Nam magis arridet tenebrosa dolentibus umbra,
 Splendida quam lucis facies : lux consona lætis,
 Vulneret Arcitenens infectis cruda sagittis
 Numina Parcarum, ut diro cruciata veneno,
 Horrendis trepidum turbent ululatibus Orcum.
 Et piger inducat Capricornus frigora brumæ
 Mansuræ, pluuias et Piscis mutuet undas.
 Et feriat cornu Taurus ; caudaque minaci
 Scorpius : et nusquam Gemini pereuntia fratres
 Carbasa sustentent. Tu denique candida Virgo
 Vngue genas lacera : quid enim nisi triste superfit ?
 Ante diem (proh fata) diem Melibœus obiuit.
 Lucentis porro sinuosa volumina cæli,
 O simul ad nostras accedite singula curas :
 Ne Superum sedes, mundo lacrymante minori,
 Diffuat ad luctum, quoniam nihil es nisi luctus :
 Nam mihi si vates pastorum maximus Orpheus
 Veridice motus, viresque reclusit Olympi,
 Plumbeus et gelidus cyclum percurris auaro
 Progressu, tardique premunt vestigia calcis
 Tristities, gemitus, lacrymæ, lamenta, dolores,
 Deliræ tenebræ, terror, discordia, pallor,
 Per dulces nobis comites in funere, quando
 Ante diem (proh fata) diem Melibœus obiuit.
 Tu verò celebris nymphæ Cretensis alumne,
 Qui laudata tenes in lampade regna sequenti,
 Exue nunc veteres animos ad gaudia promptos,
 Atque salutaris mutetur gratia stellæ,
 Nec blanda virtute Deum compeſce furentem.
 Diffundant lites flammata palatia Martis
 Pectus in humanum : nec, te miserante, cruenta
 Sistatur cædes, aut frænos perferat ira.
 Auree Sol mundo non amplius esto benignus :
 Quæque præcis, sequerisque (suo sed tempore) Solem,
 Soluare in lacrymas : Et tu charissime Stilbon.*

Aquarius powre thou downe salt teares amaine,
 and *Aries* let thy dancing now be staide.
 Now *Libra* make not *æquinoctiall*,
 but suffer night to ouergrow the daie :
 For darkenes fits all vs that liue in thrall,
 let those haue light that list to sport and plaie.
 Now let the *Centaure* with his poiued steele
 vpon the *Fates* inflict a deadlie wounde :
 That for misguiding late their fatall wheele
 they may lament with guosts of vnder-ground.
 Now let the winter vnder *Capricorne*
 last still : and *Pisces* lend him watrie showres :
 Let *Taurus* wound the welkin with his horne,
 and *Scorpio* with his taile sting fatall powres.
 Now *Gemini* forbear with gladfome shine,
 to comfort Sea-men in their chiefe dispaire :
Virgo make fountains of thy daie-bright eine,
 and teare the treasure of thy golden haire.
Alas too soone by Destins fatall knife
Sweete Melibœus is depriu'd of life.

Yee *jeaunfolds flames*, whose euer-circling fires
 maintain this earth with influence from your sphears,
 And with your powre guide mortall mens desires,
 now leaue your harmonie, and fall to teares.
 Yet cankred *Saturne* it were all in vaine,
 with my intreats to call for thy lament,
 For if old *Orpheus* but a sooth haue faine,
 to miseries thy minde is alwaies bent.
 Thou still art lumpish, waiward, cold, and sloe,
 attended on with *Terror, doating night,*
Pale discontent, sighs, discord, teares, and woe,
 fit mates for me that want my chiefe delight.
 But thee faire *Iupiter* I must require,
 to change the gracious vertue of thy starre,
 And not to temper with thy gentle fire,
 the raging heates of him that breedeth warre.

*Opposito Phœbi lucem confunde galero ;
 Ante diem (proh fata) diem Melibœus obiuit.
 Ultima mobilium sphaerarum, sed mihi prima,
 Dum varios mutata subis, fundisque labores,
 Luna tuo nostros auge conamine questus.
 Desine furari Phœbo sua lumina, pennæ
 Noctis ut obuelent densa caligine terram,
 Deque polo sperent solatia nulla miselli
 Arcades, eximij Pastoris morte miselli.
 Defectusque tuæ doleant mortalia lucis
 Omina : subtimidi Reges, populique tremiscant,
 Effigiem noctis quando sine nocte figuras.
 Humororum tam larga tuo descendat ab ore
 Copia, transilient omnes ut marmora metas.
 Ante diem (proh fata) diem Melibœus obiuit.
 Iamque graues audi spirabilis aura querelas :
 Et quæcunque tuus, spatio diffusus inani,
 Continet amplexus, dignentur promere mecum
 Funebre lamentum. Radijs ex æquore tracti
 Humores, gemitu pulsi mutantur in imbrem.
 Efficiant lacrymæ nubes, suspiria causas
 Ventorum, varium discordia semina fulmen.
 Rubræ pyramides, ardens candela, sagittæ
 Accensæ, scintilla volans, ignita capella,
 Idolum, grando, tonitru, stellæque cadentes,
 Cunctaque quæ pando generantur in æthere, mira
 Desuper ad nostros ædant portenta dolores.
 Ante diem (proh fata) diem Melibœus obiuit.*

Corrydon.

*Nunc mihi cessatum fatis est : tu Tityre paulum,
 Dum positos iterum tento depromere luctus,
 Respira, grauibusque modum concede querelis.
 Alternis flentes vicibus cantabimus ambo,
 Ceruicesque iugo parili subdemus iterque.
 Tu (fateor) grandi tetigisti magna cothurno,
 Æthereos tractus numerans, orbisque remoti
 Virtutes. At humi tandem mea Musula serpet,
 Ac humili texet nisi pastoralia cantu :*

Let *Mars* roaue vncontrold and kindle strife,
 that *Sorrowes* may fit downe by *Slaughters* fide :
 And golden *Sol* furceafe to fauour life ;
 and *Venus* weepe, as if *Adonis* dide.
 And *Stilbon* with thy hatt cloude *Phœbus* face,
 and *Luna* fee thou fleale no more his beames :
 But let thy Steedes forbear their nightlie race,
 and from thy bosome powre downe weeping fireames
Alas too soone by Destinys fatal knife,
Sweete Melibœus is depriu'd of life.

Now *Aire*, and what thy circuites doe containe,
 helpe to lament great *Melibœus* death :
 Let clouds of teares with sighs be turnd to raine,
 admit no winde but euergroaning breath.
 Now set thy fire *Pyramids* to viewe,
 thy diuers *Idols*, *Candles* burning bright :
 Inflamed *Shafts*, *Comets* of dreadfull hewe ;
Sparkles that flie, and *Starres* that fall by night.
 Let all thy *Meteors*, of what euer kinde,
 with terror sort them selues in iust araie :
 And worke such fear in euery mortall minde,
 that all the world may waile for ones decaie.
Alas to[o] soone by Destinys fatal knife,
Sweete Melibœus is depriu'd of life.

Corydon.

O *Tityrus* thy plaint is ouerlong,
 here pause a while, at *Corydons* request :
 Of what is wanting in thy farfet song,
 my moorning voice shall striue to tell the rest.
 But I must sorrow in a lower vaine,
 not like to thee, whose words haue wings at wil :

*Est mea simplicitas rudibus contenta camænis.
 Attamen ô utinàm sacro de fonte bibissem
 Dignos perpetua Melibœi laude liquores,
 Et solidas possem rupes mollire canendo :*
 Ante diem (proh fata) diem Melibœus obiuit.
*Omnia nunc istuc spaciofi Numina ruris
 Accelerate gradus, viridique in cespite Dni
 Cumbentes, sparsisque genas humoribus alto
 Defluxis cerebro, variato murmure nostras
 (Nam vester Melibœus erat) fulcite camænas.
 Et cultæ Charites paulisper mittite lucos
 Suauibus exhilarare sonis, aut sole foreno
 Pestere flauentes per eburnea colla capillos.
 Dulcis ad ascaultæ numeros non motibus usquam
 Saltetur leuibus : desistant ludere nymphis
 Permissi Satyri • lacrymæ sint sola voluptas.
 Æ sta novos etenim deposcant tempora mores :*
 Ante diem (proh fata) diem Melibœus obiuit.
*In syluis, exuta suis iam quælibet arbos
 Frondibus, amissum doleat nudata virorem.
 Iuniperi vernix exudet corpore seclo,
 Et spissi Myrrhæ sæcundo cortice rores.
 In syluis corui crocitant, et bubo, Strygesque,
 Vulturisque gemant : strepitent sturni, graculique,
 Vnisonas rudibus cuculis geminantibus odas.
 Sed turdus, fringilla, rubella, et alauda, et Acanthis,
 Et reliquæ taceant volucres, quæ dulce fufurrant.
 In syluis Vri, vulpes, vrsique lupique,
 Et frendens aper, et catulis comitata læna,
 Vicinas feriant metuendis questibus auras :*
 Ante diem (proh fata) diem Melibœus obiuit.
*Æam viduis in agris segetes capita inclinate,
 Nec teuis grauidam spicam sustentet arista,
 Agricola rapto, qui vos runcare solebat.
 Iam viduis in agris teneræ marcescite vites,
 Inque nouo crescens moriatur palmite gemma,
 Quandoquidem perijt, qui vinitor esse solebat.
 Iam viduis in agris crudi putrescite fructus,
 Castaneæ, pyra, pruna, nuces, et citrea mæla,*

An humble stile befits a fimple Swaine,
my *Muse* fhall pipe but on an oaten quill.
Immortall *Fauni*, *Satyrs*, and great *Pan*,
the Gods and guiders of our fruitfull foile,
Come feat your felues by me, and waile the man,
whose death was haftned by his vertuous toile.
Yee comelie *Graces* neither dance nor plaie,
nor kembe your beauteous trefles in the Sun,
But now fince *Melibæus* is awaie,
fit downe and weepe, for wanton daies are dun.
Now in the woods be leafeleffe eury *Tree*,
and beare not pleafant fruits as heretofore :
Myrrha let weeping gums diftill from thee,
and help to make my dolefull plaint the more.
Now in the woods let *night-rauns* croak by daie,
and gladlies *Owles* fhrike out, and *Vulturs* grone :
But *fmaller birds* that fweetly fmg and play,
be whift and ftill : for you can make no mone.
Now in the fields each *corne* hang down his head,
fince he is gon that weeded all our corne :
And fprouting *Vines* wither till you be dead,
fince he is dead, that fhielded you from ftorme.

*Infitor occubuit, mala qui castrare solbat.
 Iam viduis ab agris pulchri discedite flores,
 Lilia, narcissi, calthæ, violæque, rosæque,
 Qui dudum noster topiarius esse solebat,
 Ante diem (proh fata) diem Melibœus obiuit.
 O vidui ruris vepres, vîburna, rubeta;
 O valles, campi, montes; ô flebilis Eccho;
 O quæ lugetis defunctum examina regem;
 O fontes, rui, vada, flumina, stagna, paludes;
 Tuque coaxatrix ad crassas rana lacunas;
 Et nymphæ gelidis habitantes antra sub undis
 Saxeæ, sed molli semper viridantia musco;
 O armenta, fues, et oves, ouiumque magistri,
 Infantes, pueri, iuuenesque, virique, fenesque,
 Matronæque graues, nuptæ, innuptæque puellæ,
 Quotquot in Arcadia vitalem ducitis auram,
 O simul, ô mecum miseros effundite questus:
 Ante diem (proh fata) diem Melibœus obiuit.*

Titurus.

*Æsthaec mitte mihi: me, me magis ista decebunt,
 Quem dolor augefcens curis mordacibus urit.
 Occidis ô dulcis Melibœe, ô patrue dulcis,
 O pater, ô quid non? ô nostri gloria ruris
 Mascula, firmatum Diuæ munimen Elisæ.
 Sicut enim robor, vel quæ superminet ingens
 Ornus, in excelsas dum surgit vertice nubes,
 Perferat ipsa licet violenti fulminis ictus,
 Luctantesque ruant venti circumque supraque,
 Perque comas, perque ora imber fluat, illa nec atro
 Fulmine, nec vento luctante, nec imbre fatiscit:
 Haud secus ille vices fortunæ pertulit omnes,
 Sed semper constans, et Elisæ fidus. At eheu,
 Ante diem (proh fata) diem Melibœus obiuit.
 Tu rectè Corydon ad nostras rura querelas
 Impellis clamore tuo: Sed totus ut orbis
 Nobiscum rapti deploret Solis acerbum
 Occasum, falso regnantia Numina campo*

Now in the fields rot *fruits* while you are greene,
 since he is gon that vſde to graff and grace you :
 And die faire *Flowres*, ſince he no more is ſecne,
 that in *Dianaes* garland vſde to place you.
 O heards and tender flocks, ô handſmooth plains,
 ô Eccho dwelling both in mount and vallie :
 O groues and bubling ſprings, ô nimphs, ô ſwains,
 ô yong and olde, ô weepe all *Arcadie*.
Alas too ſoone by Deſtins fatall kniſe
Sweete Melibœus is depru'd of life.

Titrus.

O let me interrupt thee yet once more,
 for who ſhould more lament his loſſe then I,
 That oft haue taſted of his bounteous flore,
 and knew his ſecret vertues perfectlie?
 We haue alreadie ſummond euerie part,
 excepting that which in the *Ocean* lies :
 To ſtand copartners of our wofull ſmart,
 and beate the ſenſeleſſe aire with *Elegies*.
 Now therfore *Neptune* grant me this one boone,
 depoſe great *Ioue* for ſo miſguiding fate :

*Compellare libet, luctuque subire profundum :
 Omnia nam gremio complectitur Amphitrite.
 Huc ades ô Neptune pater, furcaque tridenti
 Fgnauo minitare polo, qui fydere nullo
 Immites Erebi, Fatigue coercuit iras ;
 Non impune ferat tantum patientia cœli
 Delictum : sub aquis cogatur viuere magnus
 Iuppiter, et suprâ tu fati dirige leges :
 Ante diem (proh fata) diem Melibœus obiuit.
 Huc ades O Nerei nunquam nisi vera canentis
 Glauce senex vates ; et tu Terræque marisque
 Fili Phorce veni, Ceto comitate marita,
 Quæ feruaturum fuluo pomaria fructu
 Consita serpentem peperit, mirabile monstrum :
 Tuque nouis dudum titulis imbuta Palæmon :
 Et tot diuerfas olim mentite figuras,
 Ad nos Carpathio vates è gurgite prodi :
 Et Tethis, natuque minor Thetys : Illicet omnes
 Dijque Deæque maris, nymphæque, Pherusa, Ligæa,
 Lamprothoe, Melite, Galatæaque, Cymothoeque,
 Nobiscum flentes totos infumite riuos.
 Ante diem (proh fata) diem Melibœus obiuit.
 Intered Triton stridenti marmora concha
 Personet extremas præterlabentia terras,
 Et rauco celebret Melibæi funera cantu,
 Lugubri cantu, quem cœrula deferat unda
 In varias oras Phæbo sub utroque iacentes,
 Et tristi præter solitum rumore susurrans,
 Innumeros voluat per inania littora planctus.
 Non ità lasciui furgant delphines in altum,
 Ut capiant pueros, cythara vel Arionis ipsi
 Sint iterum capti ; sed abundant lumina fletu.
 Et tepidum, sed syncerum nunc improba Syren
 Exundet rorem, sparsos laniata capillos.
 Ante diem (proh fata) diem Melibœus obiuit.*

Corpydon.

Iam fatis est lacrymis indultum Tityre : paulum

That *Melibæus* wounded all too foone,
by *Mortæes* malice dies before his date.
And thou old *Glaucus* with diuining blest,
Prophet to him that neuer speakes but truth,
Come with *Palæmon*, *Phorcus*, and the rest,
and here giue oracle of endles ruth.
Come *Tethis* come with *Thetis* after thee,
and all thy watrie nymphs, a louelie traine :
Vouchsafe to sit vpon these bankes with me,
that I may heare both thee and them complaine.
And thou great *Triton* with thy founding shell,
impart my grieuance vnto euerie shore :
And with a murmure make the waues goe tell,
that worthie *Melibæus* breaths no more.
Now let no Dolphins seeke *Arions* Muse,
nor play by shore to ketch vp heedles boies :
Let them suppose sweete Musicke out of vse,
and wanton louetricks to be foolish toies.
Deceitfull Mermaids leaue your auncient guise,
forbeare to sing while tempest troubles vs :
Let me behold whole fountains in your eies,
for weeping fits unhappie *Tityrus*.

Corydon.

But *Tityrus* inough, leaue of a while :

*Ausculata, et compone meis sermonibus ora,
Dum meliora loquar cœlesti Numine doctus :
Nam mihi, nescio quo, plenum spiramine pectus
Lætities ardet muliebria post lamenta.*

*Tu mecum lætare simul, quid nubila tecum
Vnanimis luxi: sit tempus utrique serenum.
Non ita multa subest ita longi causa doloris.
Ab falsò querimus Melibœum fata subisse
Lurida, cùm diræ molis compage solutus,
Et mæstam placido commutans sydere terram,
Æternas lucas oculis miratur apertis.*

*Ille supra cœlos (quisquis fuit ille Deorum,
Qui mihi suggestit) virtuti præmia liuor
Ne raperet, vitam firmantis pocula sumpsit
Nectaris, et nostras ridet super astra querelas.*

*Tityre foelici lætum Pæana canamus.
Cœlestes inter turmas, quas ordo nouenus
Diuidit, (antiquo si fas est credere vati)
Fam noster Melibœus agit; quæ flammea latè
Collucent Seraphin: Et sacro plena liquore
Plus sapiunt Cherubin: et quæ censura potentis
Iusta Thronos intrans mortalia singula librat:
Quæ simul a sacro dominantia numina nomen
Officio capiunt, multum parentque iubentque:
Quæ princeps numerus subiectis mystica pandit
Cuius: et semper superantibus utitur armis
Turba Protestatum: Virtutes mira faceffunt:
Deniquè quæ maiora ferens Archangelus orbi
Cantat, et Angelicus qui nunciat ordo minora.
Tityre, foelici lætum Pæana canamus.*

stop moorning springs, drie vp thy dearie eine,
 And blithlie intertaine my altdred stile,
 inticed from griefs by some allure diuine.
 For now my mind reclaimd from carefull mone,
 gins fault hir giuing place to sorrows fource :
 And in hir change intreats thee cease to grone,
 that as we grieu'd, so we may ioie by course.
 In iust complaint though sorrowes were begun,
 and all too litle for the man we waile :
 Yet now at last our sorrows must be done,
 and more then moorning reason must preuail.
 Iniuftlie grudge we *Melibæus* death,
 as though his worth were buried in his fate :
 But neither are his vertues drenchd in *Leath*,
 nor vertuous foule remoud to meaner state :
 His faith hath framd his spirit holie wings,
 to soare with *Astrophil* about the Sun :
 And there he ioies, whence euery comfort springs,
 and where the fulnes of his blisse begun.

*Let vs be ioisfull after long annoie,
 Since Melibæus liues in perfect ioie.*

Our *Melibæus* liues where *Seraphins*
 doe praise the *Highest* in their glorious flames :
 Where flowes the knowledge of wise *Cherubins* :
 where *Throans* exhibit earthlie deeds and names :
 Where *Dominations* rule and yet obaie :
 where *Principalities* to lower powers
 Deepe hidden misteries doe still bewraie :
 where arms are vsd by foe-subduing powers.
 Where *Vertues* practise miracles and wonder :
 where both *Archangels* and sweet *Angels* sing,
 Whose office is, to vs, that liue here vnder,
 from heaun cælestiall messiges to bring.

*Let vs be ioisfull after long annoie,
 Since Melibæus liues in perfect ioie.*

Now *Melibæus* in comparelesse place,
 drinckes *Nectar*, eats diuine *Ambrosia* ;
 And hath fruition of eternall grace,
 and with his countenance cheeres *Arcadia*.

*Cum superis Diuis diuinas incolit arces
Ambrosijs epulis pastus Melibæus: et alto
Culmine despiciens per tralucentis Olympi
Stellas, Arcadiam vultu solatur amico.
Nos ex officio, dum spiritus incolit astra,
Spargamus violis, et olenti corpus Acantho,
Purpureisque rosis, castique, thymoque et amomo.
Et merito tantum careat nè funus honore,
Ornemus velo, pulchrisque tapetibus artus,
O præclare, tuo dignos, Mausole, sepulchro.
Ducamus vigiles noctes ad triste cadaver,
Eulogijs plenos recitantes undiquè versus.
Tityre, foelici lætum Pæana canamus.
Solemur Dryadem, nimio quæ victa dolore,
(Heu vereor) sicut quondam Philacæia coniux,
Amplexans gracilem defuncti coniugis umbram,
Expirabit amans. Hyalen solemur honoræ
Matris adhærentem lateri, iunclisque querelis
Mollia ad immites tendentem brachia cælos,
Brachia Sithonijs niuibus magè candida, quorum
Astrophilus toties in vincula grata cucurrit,
Ut cingi cupidæ sinuosis vitibus ulmi.
Deniquè vexillis nigrum parmisque ferètrum
Condamus, furuos insignia debita pannos
Tigridis ut vultu decorent, et fronte minaci.
Tityre, foelici lætum Pæana canamus.
Imprimis autem sacram conemur uterque,*

Then while his spirit dwels in heaunlie towres,
 let vs performe what honor dutie willes :
 Let vs adorne his sacred tumb with flowres,
 and sweete it with the riches of our hilles.
 Our vernall *Flora* that bewailes our losse,
 will gladlie let hir flowrie locks be rent :
 And clad hir selfe in moornfull roabes of mofse,
 if all the treasure of hir buds were spent.
 Then *Flora* lends vs thime and violets,
 sweete balme and roses for his buriall :
 Bestow no wealth on wanton amoretts,
 but spare it to adorne his funerall.
 And *Pales* bath his lims in fluds of milke,
 and couer him with costly ornament :
 Inshrine his corps in sheetes of softest filke,
 for he deserues *Mausolus* monument.
 And *Tityrus* let vs before the rest
 fet holie lights, and watch his breathles corse,
 Singing sweet himns for him whose soule is blest,
 though parted from his flesh by deaths diuorce.
 Now cheere we *Dryas* in hir miserie,
 who ouerlong bewailes hir haplesse case :
 Left ouerlouing like *Laodamie*,
 shee loose hir selfe in deepe supposd imbrace.
 Now call we *Hyale* from whispring streames,
 increast with teares (true seruants of annoie)
 Who takes no pleasure but in griefs extreames,
 nor ioies in ought but in hir want of ioie :
 Faire *Hyale*, who wringing oft hir armes,
 hir armes far whiter then *Sythonian* snoa,
 With doubling sighs bewails hir helples harmes,
 Alas that helples harmes should vexe hir so.
 Yet beuteous Nymph thy carefull mother liues,
 (long may shee lue, and luing ease thy hart)
 Accept what comfort hir suruiuing giues,
 and in lifes comfort drown thy sorrowes smart.
 Helpe thou with vs, and eurie countrie wight,
 to chace all grieuance from *Dianaes* minde :
 From drad *Diana*, earths and heauns delight,
Diana, glorie of hir sexe and kinde ;

*Totaque solari nobiscum rura Dianam ;
Quæ caput est huius regni, quæ gloria regni ;
Quæ Cybele cæli nostri, quæ nostra Sybilla ;
Quæ pietatis amans ; placidæ quæ pacis amica ;
Quæ genus et proavos proprijs virtutibus ornat ;
Quæ varijs loquitur linguis ; quæ vatibus ipsa
Indulget vates, et doctis doctior ipsa ;
Quæ Iunonis habet gestum, moresque Mineruæ,
Et veneris formam ; quæ, sit licet innuba virgo.
Exuperat reges, quantum querceta myricas.
Sed quid eam refero, quæ nostro carmine maior,
Est cantanda tuo dulcis Spencere æthurno,
Cuius inest numeris Hiberni copia mellis.
Tu quoque nobiscum (quomâ tu noster Apollo)
Lugentem solare Deam, quotiès Melibœi
Tristia lacrymulis preciosis funera deflet.
Dic illi (tu namquè potes fælice camæna)
Arcadas innumeros, quanquam Melibœus obiuit,
Præstantes superesse viros, similes Melibœi.
Damocetam memora, quo non præclarior alter,
Non quisquam ingenio melior, non promptior ore,
Non grauior vultu, nec ad arma paratior extat :
Ille est Damætas, qui iuris corrigit iram,
Quem vocat Hattonum Triuicæ venerabile Numen
Damonem memora, qui Nestora pluribus annis
Consilioque refert nunquam nisi vera monenti :
Nam quod erat magno maturus Nestor Atridæ,*

Diana, wondrous mirrour of our daies ;
Diana matchlesse Queene of *Arcadie* ;
Diana, whose surpassing beauties praise
 Improous hir worth past terrene deitie ;
Diana, *Sibill* for hir secret skill ;
Diana, pieties chief earthlie friend ;
Diana, holie both in deede and will ;
Diana whose rust praises haue no end.
 Ah but my Muse, that creeps but on the ground,
 begins to tremble at my great presume,
 For naming hir, whose titles onelie sound
 doth glad the welkin with a sweet perfume.
 For in hir minde so manie vertues dwell,
 as eurie moment breed new pieties :
 Yet all in one coioind doe all excell,
 and crowne hir worth with fundrie deities.
 But that vnwares my forie stile proceeds
 drad *Cynthia* pardon : loue desires dispense :
 As *Ioues* high Oaks orelook *Pans* slender reeds,
 so boue all praising flies thine excellence.
 Yet lest my homespun verse obscure hir worth,
 sweet *Spencer* let me leaue this taske to thee,
 Whose neuerflooping quill can best set forth
 such things of state, as passe my Muse, and me.
 Thou *Spencer* art the alderliest swaine,
 or haply if that word be all to base,
 Thou art *Apollo* whose sweet hunnie vaine
 amongst the Muses hath a chiefe place.
 Therefore in fulnes of thy duties loue,
 calme thou the tempest of *Dianaes* brest,
 Whilst thee for *Melibæus* late remoue
 afflicts hir mind with ouerlong vnrest.
 Tell hir forthwith (for well thee likes thy vaine)
 that though great *Melibæus* be awaie :
 Yet like to him there manie still remaine,
 which will vphold hir cuntrye from decaie.
 First name *Dametas*, flowre of *Arcadie*,
 whose thoughts are prudent, and speech vertuous,
 Whose looks haue mildnes iound with Maiestie,
 whose hand is liberall and valorous :

*Qui patrem patriæ multis Aiacibus vnum
 Prætulit, id nostræ Damon longævus Elisæ:
 Regales gazas rectos conseruat in usus
 Damon, Cæcilium quem diximus Arcades olim.
 Ægonem memora, vicinas lintribus undas
 Qui tegit, et validi Neptuni munere fungens,
 Ingentes nostro profligat littore phocas:
 Howardum veteres sæclo dixere priori.
 Denique tu Mopsus, tu Daphnim, tu Alphefibiæum,
 Sylvanum, Faustum, et sapientem multa Menalcam,
 Et reliquos numerosa pastores, quotquot Elisam
 Pectore sincero, nullam passisque quietem
 Luminibus, vigiles audio tutantur ab hoste.
 Ambrosios illi sistunt hæc nomina fletus.*

Tityrus.

*Quales Oebaliæ faustissima lumina fratres,
 Exhaustos pelagi rabie, pulsuque frementum
 Æolidum, grato tranquillat fydere nautas,
 Dum ponunt venti, pluuiæ ceduntque tenèbræ:
 Sic tuus ô tandem (Corydon) peramabilis aures
 Sermo meas mulcens, exêmit pectore curam,
 Et lacrymas oculis, et acerbis ore querelas.*

*Eccè sed adueniens suadet discedere vesper:
 Fre domum libeat, pecudesque includere septis,
 Discam paulatim rigidos de discere luctus.*

He is *Damætas*, that is wont to blame
 extreameſt iuſtice voide of equitie:
Diana terms him by an other name,
Hatton, vnleſſe I faile in memorie.
 The name old *Damon*, whom ſhee knows of old
 for ſuch as *Neflor* was to *Græcians* guide:
 Worth ten of *Aiax*, worth all *Cræffus* gold,
 if his deferts in ballance could be tride.
Damon is he that counſels ſtill aright,
 and heedfullie perſerus *Dianaes* ſtore:
 And wakes when others reſt them ſelus by night,
 we *Arcads* cald him *Cecill* heretofore.
 Then name braue *Ægon*, that with ſhips defence
 about our coaſt oreſpreds the *Ocean* plaines,
 To keepe fell monſters of the ſea from hence:
 we cleape him *Howard*, that are countrie ſwaines.
 Name *Mopſus*, *Daphnus*, *Fauftus*, and the reſt,
 whoſe ſeuerall gifts thy ſinging can expreſſe:
 When thou ſhalt tell how ſhee in them is bleſt,
 their verie names will comfort hir diſtreſſe.

Titurus.

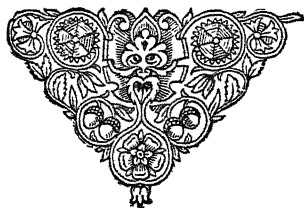
Caſtor and *Pollux*, *Ladaes* louelie twins,
 whoſe bright aſpect cheers moornful Mariners,
 Shewing them ſelues when pleaſant calme begins,
 of gladſome newes two welcome meſſengers,
 Conuey great comfort to the weltred minde,
 and with their ſheen appearance breed delight:
 Yet *Corydon* thy leare and loue combinde
 pleaſe more by heaſing, then thoſe twain by ſight,
 For they portending ſtormie windes ſurceaſe,
 but by portending cauſe the hearts content:
 Thy learnd perſuades command my ſorrow ceaſe,
 and iweetnes doth allure to merriment.
 But hie we homeward, night comes on apace,
 weel learne belieue forget our doleful notes:
 See where faire *Venus* ſhewes hir radiant face,
 lets hence, and ſhut our ſheepfolds in their coat.

FINIS.

THE
TEARS OF
Fancie.

OR,
Loue Disdained.

Ætna grauius Amor.



Printed at London for William Barley, dwelling
in Gracious streete ouer against Leaden
Hall. 1593.



Oe Idle lines vnpolisht rude and base,
Vnworthy words to blason beauties glory:
(Beauty that hath my restles hart in chafe,
Beauty the subiect of my ruefull story.)
I warne thee shunne the bower of her
abiding,

Be not so bold ne hardy as to view her :
Least shee intraged with thee fall a chiding,
And so her anger proue thy woes renewer.
Yet if shee daigne to rew thy dreadfull smart,
And reading laugh, and laughing so mislike thee :
Bid her desist, and looke within my hart,
Where shee may see how ruthles shee did strike mee.
If shee be pleasde though shee reward thee not,
What others say of me regard it not.





Sonnet. 1

IN prime of youthly yeares as then not wounded,
With Loues impoisoned dart or bitter gall :
Nor minde nor thoughts on fickle Fancie grounded,
But carelesse hunting after pleasures ball.
I tooke delight to laugh at Louers follie,
Accounting beautie but a fading blossome :
What I esteemd prophane, they deemed holie,
Ioying the thraldome which I counted loathsome.
Their plaints were such as no thing might relieue them,
Their harts did wellnie breake loues paine induring :
Yet still I smild to see how loue did grieue them,
Vnwife they were their sorrowes selfe procuring.
Thus whilst they honoured *Cupid* for a God,
I held him as a boy not past the rod.

Sonnet. 2.

Long time I fought, and fiercely waged warre,
Against the God of amorous Desire :
Who sets the senses mongst themselues at iarre,
The hart inflaming with his lustfull fire.
The winged boy vpon his mothers knee,
Wantonlie playing neere to *Paphos* shrine :
Scorning that I should checke his Deitie,
VVhose dreaded power tam'd the gods diuine.
From forth his quiuer drew the keenest dart,
VVherewith high *Ioue* he oftentimes had wounded :
And fiercely aimed it at my stubborne hart,
But backe againe the idle shaft rebounded.
Loue saw and frownd, that he was so beguiled,
I laught outright, and *Venus* sweetely smiled.

Sonnet. 3.

Hee finild to see her sonne in such a rage,
 I laught to thinke how I had Loue preuented :
 He frownd and vowd nought should his ire affwage,
 Till I had stoopt to Loue, and loue repented.
 The more he rag'd the greater grew our laughter,
 The more we laught the fiercer was his ire :
 And in his anger sware my poore harts slaughter,
 VVhich in my breast beautie should set on fire.
 Faire *Venus* seeing her deere sonne in chollar,
 Fearing mishap by his too hasty anger :
 Perfwaded him that shee would worke my dollor,
 And by her meanes procure my endles langor.
 So Loue and loues Queene (Loue hauing consented,)
 Agreed that I by Loue should be tormented.

Sonnet 4.

Ho taking in her lap the God of loue,
 Shee lightly mounted through the Christall aire :
 And in her Coach ydrawne with siluer Doues,
 To *Vulcans* smokie Forge shee did repaire.
 VVhere hauing wonne the Ciclops to her will,
 Loues quiuer fraught with arrowes of the best :
 His bended bow in hand all armd to kill,
 He vowd reuenge and threatned my vnrest.
 And to be sure that he would deadly strike me,
 His blindfold eies he did a while vncover :
 Choosfing an arrow that should much mislike me,
 He bad wound him that scornes to be a Louer.
 But when he saw his bootles arrow shiuer,
 He brake his bow, and cast away his quiuer.

Sonnet. 5.

HOpeles and helpeles too, poore loue amated,
 To see himselfe affronted with disdain :
 And all his skill and power spent in vaine,
 At me the onely obiect that he hated.
 Now *Cytherea* from *Olimpus* mount,
 Descending from the sphere with her deere sonne :
 VVith Douelike wings to *Alcidalyon*,
 Loue on her knee, shee by the Christall fount ;
 Aduise the boy what scandall it would bee,
 If Fame should to the open world discouer
 How I furuiu'd and scornd Loues sacred power.
 Then *Cupid* lightly leaping from her knee,
 Vnto his mother vowd my discontenting :
 Vnhappie vowe the ground of my lamenting.

Sonnet. 6.

Hen on the sodaine fast away he fled,
 He fled apace as from pursuing foe :
 Ne euer lookt he backe, ne turnd his head,
 Vntill he came whereas he wrought my woe.
 Tho casting from his backe his bended bow.
 He quickly clad himselfe in strange disguise :
 In strange disguise that no man might him know,
 So coucht himselfe within my Ladies eies.
 But in her eies such glorious beames did shine,
 That welnigh burnt loues party coloured wings,
 VVhilst I stood gazing on her sunne-bright eien,
 The wanton boy shee in my bosome flings.
 He built his pleasant bower in my brest,
 So I in loue, and loue in me doth rest.

Sonnet. 7

Sonnet. 7.

Now Loue triumphed hauing got the day,
 Proudly insulting, tyrannizing still :
 As Hawke that ceazeth on the yeelding pray,
 So am I made the scorne of Victors will.
 Now eies with teares, now hart with sorrow fraught,
 Hart sorrowes at my watry teares lamenting :
 Eyes shed salt teares to see harts pining thought,
 And both that then loue scornd are now repenting.
 But all in vaine too late I pleade repentance,
 For teares in eies and sighs in hart must weeld me :
 The feathered boy hath doo'd my fatall sentence,
 That I to tyrannizing Loue must yeeld me.
 And bow my necke erst subiect to no yoke,
 To Loues false lure (such force hath beauties stroke.)

Sonnet. 8.

What a life is it that Louers ioy,
 VVherein both paine and pleasure shrouded is :
 Both heauenly pleasures and eke hells annoy,
 Hells fowle annoyance and eke heauenly blisse.
 VVherein vaine hope doth feede the Louers hart,
 And brittle ioy sustaine a pining thought :
 VVhen blacke dispaire renewes a Louers smart,
 And quite extirps what first content had wrought.
 VVhere faire resemblance eke the mind allureth,
 To wanton lewd lust giuing pleasure scope :
 And late repentance endles paines procureth,
 But none of these afflict me saue vaine hope.
 And sad dispaire, dispaire and hope perplexing,
 Vaine hope my hart, dispaire my fancie vexing.

Sonnet. 9.

Sonnet. 19.

MY hart impos'd this penance on mine eies,
 (Eies the first causers of my harts lamenting :
 That they should weepe till loue and fancie dies,
 Fond loue the last cause of my harts repenting.
 Mine eies vpon my hart inflict this paine,
 (Bold hart that dard to harbour thoughts of loue)
 That it should loue and purchase fell disdaine,
 A grievous penance which my hart doth proue.
 Mine eies did weepe as hart had them imposed,
 My hart did pine as eies had it constrained :
 Eies in their teares my paled face disclosed,
 Hart in his sighs did shew it was disdained.
 So th'one did weepe th'other sigh'd, both grieued,
 For both must liue and loue, both vnrelieued.

Sonnet. 20.

MY hart accus'd mine eies and was offended,
 Vowing the cause was in mine eies aspiring :
 Mine eies affirm'd my hart might well amend it,
 If he at first had banisht loues desiring.
 Hart said that loue did enter at the eies,
 And from the eies descended to the hart :
 Eies said that in the hart did sparkes arise,
 Which kindled flame that wrought the inward smart,
 Hart said eies tears might soone haue quencht that fl[ame],
 Eies said harts sighs at first might loue exile :
 So hart the eies and eies the hart did blame,
 VVhilst both did pine for both the paine did feelee.
 Hart sigh'd and bled, eies wept and gaz'd too much,
 Yet must I gaze because I see none such.

Sonnet. 21.

Fortune forwearied with my bitter mone,
 Did pittie feldome seene my wretched fate :
 And brought to passe that I my loue alone,
 Vnwares attacht to plead my hard estate.
 Some fay that loue makes louers eloquent,
 And with diuineſt wit doth them inspire :
 But beautie my tongues office did preuent,
 And quite extinguished my first desire.
 As if her eies had power to strike me dead,
 So was I dased at her ciimfon die :
 As one that had beheld Medusaes head,
 All senses failed their Master but the eie.
 Had that sense failed and from me eke beene taken,
 Then I had loue and loue had me forsaken.

Sonnet. 22.

Saw the obieſt of my pining thought,
 VVithin a garden of sweete natures placing :
 VVhere in an arbour artificiall wrought,
 By workemans wondrous skill the garden gracing.
 Did boast his glorie, glorie farre renowned,
 For in his shadie boughs my Mistres slept :
 And with a garland of his branches crowned,
 Her daintie forehead from the funne ykept.
 Imperious loue vpon her eielids tending,
 Playing his wanton sports at euery becke,
 And into euerie finest limbe descending,
 From eies to lips from lips to yuorie necke
 And euerie limbe supplide and t'euerie part,
 Had free acceſſe but durst not touch her hart.

Sonnet. 23.

Sonnet. 23.

AYe me that loue wants power to pierce the hart,
 Of my harts obieſt beauties rareſt wonder :
 VVhat is become of that hart-thrilling dart,
 VVhoſe power brought the heavenly powers vnder.
 Ah gentle loue if empty be thy quiuer,
 Vnmaske thy ſelfe and looke within my brest :
 VVhere thou ſhalt find the dart that made me ſhuer,
 But can I liue and ſee my loue diſtreſt.
 Ah no that ſhaft was cauſe of ſorrow endles,
 And paine perpetuall ſhould my Lady proue :
 If hart were pierſt, the deare loue be not ſriendles,
 Although I neuer found a friend of loue,
 If not without her hart, her loue be gained,
 Let me liue ſtill forlorne and die diſdained.

Sonnet. 24.

STill let me liue forlorne and die diſdained,
 My hart conſenting to continuall languish.
 If loue (my harts ſore) may not be obtained,
 But with the danger of my Ladies anguiſh.
 Let me oppoſe my ſelfe gainſt ſorrowes force,
 And arme my hart to beare woes heauy load :
 Vnpittied let me die without remorse,
 Rather than monſter fame ſhall blaſe abroad ;
 That I was cauſer of her woes induring,
 Or brought faire beauty to ſo ſowle a damage :
 If life or death might be her ioyes procuring,
 Both life, loue, death, and all ſhould doe her homage.
 But ſhee liues ſafe in freedomes liberty,
 I liue and die in loues extremitie.

Sonnet. 25.

THe priuate place which I did choose to waile,
 And deere lament my loues pride was a groue:
 Plac'd twixt two hills within a lowlie dale,
 Which now by fame was cald the vale of loue.
 The vale of loue for there I spent my plainings,
 Plaints that bewraid my sicke harts bitter wounding:
 Loue sicke harts deepe wounds with dispaire me paining.
 The bordering hills my forrowing plaints resounding.
 Each tree did beare the figure of her name,
 VVhich my faint hand vppon their backs ingraued:
 And euery tree did seeme her fore to blame,
 Calling her proud that mee of ioyes depraued.
 But vaine for thee had vowed to forsake mee,
 And I to endles anguish must betake mee.

Sonnet. 26.

IT pleas'd my Mistris once to take the aire,
 Amid the vale of loue for her disporting.
 The birds perceauing one so heauenly faire,
 With other Ladies to the groue resorting.
 Gan dolefully report my forrowes endles,
 But shee nill listen to my woes repeating:
 But did protest that I should forrow friendlie
 So liue I now and looke for ioyes defeating.
 But ioyfull birds melodious harmonie,
 Whose siluer tuned songs might well haue moued her:
 Inforst the rest to rewe my miserie,
 Though shee denyd to pittie him that lou'd her.
 For shee had vowd her faire should neuer please me,
 Yet nothing but her loue can once appease me.

Sonnet. 27.

Sonnet. 27.

THe banke whereon I leand my restles head,
 Placd at the bottome of a myrtle tree :
 I oft had watered with the teares I shed,
 Sad teares did with the fallen earth agree.
 Since when the flocks that grafe vpon the plaine,
 Doe in their kind lament my woes though dumbe :
 And euey one as faithfull doth refraine
 To eate that grasse which facred is become.
 And euerie tree forbearcth to let fall,
 Their dewie drops mongst any brinish teares :
 Onelie the mirth* whose hart as mine is thrall,
 To melt in sorrowes soure no whit forbear.
 So franticke loue with grieve our paind harts wringing,
 That still we wept and still the grasse was springing.

Sonnet. 28.

FAst flowing teares from watery eies abounding,
 In tract of time by sorrow so constrained :
 And framd a fountaine in which Eccho founding,
 The'nd of my plaints (vaine plaints of Loue disdained.)
 VVhen to the wel of mine owne eies weeping,
 I gan repaire renewing former greeuing :
 And endles moane Eccho me companie keeping,
 Her vnreuealed woe my woe reuealing.
 My sorrowes ground was on her sorrow grounded,
 The Lad was faire but proud that her perplexed :
 Her harts deepe wound was in my hart deepe wounded,
 Faire and too proud is she that my hart vexed.
 But faire and too proud must release harts pining,
 Or hart must sigh and burst with ioies declining.

Sonnet. 29.

TAking a truce with teares sweete pleasures foe,
 I thus began hard by the fountayne side :
 O deere copartner of my wretched woe,
 No sooner saide but woe poore eccho cride.
 Then I againe what woe did thee betide,
 That can be greater than disdayne, disdayne :
 Quoth eccho. Then sayd I O womens pride,
 Pride answered echo. O inflicting payne,
 When wofull eccho payne agayne repeated,
 Redoubling sorrow with a sorrowing sound :
 For both of vs were now in sorrow seated,
 Pride and disdain disdainfull pride the ground.
 That forst poore Eccho mourne ay sorrowing euer,
 And me lament in teares ay ioyning* neuer.

Sonnet. 30.

ABout the well which from mine eies did flow,
 The woefull witnes of harts desolation :
 Yet teares nor woe nor ought could worke com-
 Did diuers trees of fundry natures growe. [passion,
 The mirrhe sweet bleeding in the latter wound,
 Into the christall waues her teares did power :
 As pittying me on whome blind loue did lower,
 Vpon whose backe I wrote my sorrows ground,
 And on her rugged rind I wrote forlorne,
 Forlorne I wrote for sorrowe me oppressed :
 Oppressing sorrowe had my hart distressed,
 And made the abiect outcast of lous scorne,
 The leaues conspiring with the winds sweet founding,
 With gentle murmur playnd my harts deepe wounding.

* ioyning.

Sonnet. 31.

I VVrote vppon there sides to eke their plaining,
 If sad laments might multiply their sorrowe:
 My loues faire lookes and eke my loues disdaining,
 My loues coy lookes constraines me pine for woe.
 My loues disdaine which was her louers dolour:
 My loues proud hart which my harts blisse did banish:
 My loues transparent beames and rosy colour,
 The pride of which did cause my ioyes to vanish.
 My loues bright shining beeautie like the starre,
 That early riseth fore for the funnes appearance:
 A guide vnto my thoughts that wandring aie,
 Doth force me breath abroad my woes indurance.
 O life forlorne, O loue vnkindly frowning,
 Thy eies my heart dispaire my sad hope drowning.

Sonnet. 32.

I Hefe whose kind harts sweet pittie did attaint,
 With ruthfull teares bemand my miseries:
 Those which had heard my neuer ceasing plaint,
 Or read my woes ingrauen on the trees.
 At last did win my Ladie to confort them,
 Vnto the fountaine of my flowing anguish:
 VVhere she vnkind and they might boldly sport them,
 VVhilst I meanwhile in sorrows lappe did languish,
 Their meaning was that she some teares should shed,
 Into the well in pittie of my pining:
 She gaue consent and putting forth her head,
 Did in the well perceau her beautie shining.
 VVhich seeing she withdrew her head puffed vp with prid
 And would not shed a teare should I haue died.

Sonnet. 33.

Sonnet. 33.

Some say that women loue for to be praised,
 But droope when as they thinke their faire must
 Ioying to haue their beauties glorie raised, [die:
 By fames shril trompe aboute the starrie skie.
 I then whome want of skill might be with drawing,
 Extold her beautie not as yet deserued:
 She said my words were flatterie and fayning,
 For good intent to bad euent soone swerued.
 Some say againe they will denie and take it,
 I gaue my hart, my hart that dearly cost me:
 No sooner offerd but she did forsake it,
 Scorning my proffered gift so still she crost me.
 But were I (alas I am not) false and truthles:
 Then had she reason to be sterne and ruthles.

Sonnet. 34.

Why liue I wretch and see my ioyes decay,
 Why liue I and no hope of loues aduancing:
 Why doe myne eies behold the funnie day,
 Why liue I wretch in hope of better chancing.
 O wherefore tells my tounge this dolefull tale,
 That euery eare may heare my bitter plaint:
 Was neuer hart that yet bemoend my bale,
 Why liue I wretch my pangs in vaine to paint.
 Why strue I gainst the streame or gainst the hill,
 Why are my forrowes buried in the dust:
 Why doe I toile and loose my labour still,
 Why doe I feede on hope or bide on trust.
 Since hope had neuer hap and trust finds treason,
 Why liue I wretch disdaine and see no reason?

Sonnet. 35

Sonnet. 35.

Amongst the Idle toys that tosse my brayne,
 And reauē my troubled mynd from quiet rest :
 Vyle cruell loue I find doth still remayne,
 To breede debate within my griued brest.
 VVhen weary woe doth worke to wound my will,
 And hart furchargd with sorrow liues opressed :
 My fowlen eyes then cannot wayle there fill,
 Sorrow is so far spent and I distressed.
 My tounge hath not the cunning skill to tell,
 The smallest greife that gripes my throbbing hart :
 Myne eies haue not the secret power to swell,
 Into such hugie seas of wounding smart.
 That will might melt to waues of bitter woe,
 And I might swelt or drowne in sorrowes so.

Sonnet. 36.

MY waterie eies let fall no trickling teares,
 But flouds that ouer flow abundantly :
 VVhose spring and fountaine first inforst by feares,
 Doth drowne my hart in waues of misery.
 My voice is like vnto the raging wind,
 VVhich roareth still and neuer is at rest :
 The diuers thoughts that tumble in my minde,
 Are restlesse like the wheele that wherles alway.
 The smokie sighes that boyle out of my brest,
 Are farre vnlike to those which others vse :
 For Louers sighes sometimes doe take their rest,
 And lends their minds a little space to muse.
 But mine are like vnto the furning seas,
 VVhom tempest calme nor quiet can appease.

Sonnet. 37.

Sonnet. 37.

VV Here may I now my carefull corps conuay,
 From company the worker of my woe :
 How may I winke or hide mine eies alwaies,
 VWhich gase on that whereof my grieve doth growe,
 How shall I feeme my sighes for to suppressie,
 VWhich helpe the hart which else would swelt in funder,
 VWhich hurts the helpe that makes my torment lesse :
 VWhich helps and hurts, O woefull wearie wonder,
 How now, but thus in solitarie wife :
 To step aside and make hie waie to moane,
 To make two fountaines of my dashed eies,
 To sigh my fill till breath and all be gone.
 To die in sorrow and in woe repent me,
 That loue at last would though too late lament me.

Sonnet. 38.

OV Would my loue although too late lament mee,
 And pittie take of teares from eies distilling :
 To beare these sorrowes well I could content me,
 And ten times more to suffer would be willing.
 If she would daine to grace me with her fauour,
 The thought thereof sustained greife should banish :
 And in beholding of her rare behauour,
 A smile of her should force dispaire to vanishe :
 But she is bent to tiran[i]ze vpon me,
 Dispaire perswades there is no hope to haue her :
 My hart doth whisper I am woe begone me,
 Then cease my vaine complaints and desist to craue her.
 Here end my sorrowes here my salt teares stint I,
 For shes obdurate, sterne, remorseles, flintie.

Sonnet. 39.

Sonnet. 39.

HEere end my sorrow, no here my sorrow springeth,
 Here end my woe, no here begins my wailing:
 Here cease my griefe, no here my griefe deepe
 Sorrow, woe, griefe, nor ought else is auailing. [wringeth
 Here cease my teares, no here begins eies weeping,
 Here end my plaints, no here begins my pining:
 Here hart be free, no sighes in hart still keeping,
 Teares, plaints, and sighes, all cause of ioyes declining.
 Here end my loue, no here doth loue inspire me,
 Here end my life, no let not death desire me,
 Loue, hope, and life, and all with me must perishe.
 For sorrow, woe, griefe, teares, and plaints oft plained,
 Sighes, loue, hope, life, and I, must die disdained.

Sonnet. 40.

THe common ioye, the cheere of companie,
 Twixt myrth and mone doth plague me euermore:
 For pleasant talke or musicks melodie,
 Yelds no such salue vnto my secret fore.
 For still I liue in spight of cruell death,
 And die againe in spight of lingring life:
 Feede still with hope which doth prolong my breath,
 But choackt with feare and strangled still with strife,
 VVitnes the daies which I in dole consume,
 And weary nights beare record of my woe:
 O wronge full world which makst my fancie fume,
 Fie fickle Fortune fie thou art my foe.
 O heauie hap so froward is my chance,
 No daies nor nights nor worlds can me aduance.

Sonnet. 41.

Sonnet. 41.

Impetuous loue who in the prime of youth,
 I light esteemed as an idle toy :
 Though late thy fierie dart hath caufd my ruth,
 And turned sweet happines to darke annoy.
 VVhy haft thou pleafure in my harts deepe groning,
 And doft not rew and pittie my vexations?
 VVhy haft thou ioy at my laments and moning,
 And art not moued at my imprecations?
 VVhy haft thou ftroke my hart with fwift defire,
 And perft my Ladies eies with fell difdaine?
 VVhy hath fond fancie fet my thoughts on fire,
 And pent my hart in prifon of fad paine?
 VVhy am I drownd in dolours neuer ceasing,
 My ioies ftill fading, and my woes increafing.

Sonnet. 42.

Thou that ruleft in *Ramnis* golden gate,
 Let pittie pierce the vnrelenting mind :
 Vnlade me of the burthen cruell fate,
 (Fell enuious fates too cruell and vnkind)
 Haue heapt vpon me by too froward loue,
 Too froward loue the enemy of fortune:
 Whofe fierce affaults my hart (too late) did proue,
 My fillie hart which forrow did importune.
 Yet in thy power is my harts redeeming,
 My harts redeeming from vile thralldomes force:
 Vile thrall to one my forrowes not esteeming,
 Though thee be cruell yet haue thou remorse.
 Be thou to me no more inconstant variable,
 But let thy fickle wheele reft firme and ftable.

Sonnet. 43.

Sonnet. 43.

Long haue I swome against the wished waue,
 But now constrained by a lothsome life :
 I greedilie doe seeke the greedie graue,
 To make an end of all these stormes and strife.
 Sweete death giue end to my tormenting woes,
 And let my passions penetrate thy brest :
 Suffer my heart which doth such griefes inclose
 By timelie fates inioie eternall rest.
 Let me not dwell in dole sith thou maist ease me,
 Let me not languish in such endles durance :
 One happie stroke of thy sad hand will please me,
 Please me good death it is thy procurance.
 To end my harts grieve (heart thee did abhoire thee).
 O hast thee gentle death I linger for thee.

Sonnet. 44.

Long haue I sued to fortune death and loue,
 But fortune, loue, nor death will daine to hear me:
 I fortunes frowne, deaths spight, loues horror proue,
 And must in loue dispairing liue I feare me.
 Loue wounded me, yet nill recure my wounding,
 And yet my plaints haue often him inuoked :
 Fortune hath often heard my sorrowes sounding,
 Sorrowes which my poore hart haue welnigh choked.
 Death well might haue beene moued when I lamented,
 But cruell death was deafe when I complained :
 Death, loue, and fortune all might haue relented,
 But fortune, loue, and death, and all disdained.
 To pittie me or ease my restles minde,
 How can they choose since they are bold and blinde.

Sonnet. 45.

Sonnet. 45.

When neither sighs nor sorrowes were of force
 I let my Mistres see my naked brest :
 Where view of wounded hart might worke re-
 And moue her mind to pittie my vnrest. [morce,
 VVith stedfast eie shee gazed on my hart,
 Wherein shee saw the picture of her beautie :
 Which hauing seene as one agast shee start,
 Accusing all my thoughts with breach of duetie.
 As if my hart had robd her of her faire,
 No, no, her faire bereaud my hart of ioy :
 And fates disdaine hath kild me with dispaire,
 Dispaire the fountaine of my sad annoy.
 And more, alas, a cruell one I ferued,
 Left loued of her whose loue I most deserued.

Sonnet. 46.

My Mistres seeing her faire counterfet
 So sweetelie framed in my bleeding brest :
 On it her fancie shee so firmelie set,
 Thinking her selfe for want of it distrest.
 Enuying that anie should inioy her Image,
 Since all vnworthie were of such an honor :
 Tho gan shee me command to leaue my gage,
 The first end of my ioy, last cause of dolor.
 But it so fast was fixed to my hart.
 Ioiind with vnseparable sweete commixture,
 That nought had force or power them to part :
 Here take my hart quoth I, with it the picture,
 But oh coy Dame intollerable smart.
 Rather then touch my hart or come about it,
 She turnd her face and chofe to goe without it.

Sonnet. 47.

Sonnet. 47.

BEhold deare Mistres how each pleasant greene,
 Will now renew his sommers-liuerie :
 The fragrant flowers which haue not long beene seene,
 Will flourish now ere long in brauerie.
 But I alas within whose mourning mind,
 The grafts of griefe are onelie giuen to grow :
 Cannot inioy the spring which others find,
 But still my will must wither all in woe.
 The lustie ver that whilome might exchange,
 My griefe to ioy, and my delight increase :
 Springs now else where and shewes to me but strange,
 My winters woe therefore can neuer cease.
 In other coasts his funne doth clearely shine,
 And comfort lend to euery mould but mine.

Sonnet. 48.

HE tender buds whom cold hath long kept in,
 And winters rage inforst to hide their head :
 Will spring and sprowt as they doe now begin,
 That euerie one will ioy to see them spread.
 But cold of care so nips my ioies at roote,
 There is no hope to recouer what is lost :
 No funne doth shine that well can doe it boote,
 Yet still I strue but loose both toile and cost.
 For what can spring that feeles no force of ver,
 What hower can flourish where no funne doth shine :
 These balles deare loue, within my brest I beare,
 To breake my barke and make my pith to pine.
 Needs must I fall, I fade both root and rinde,
 My branches bowe at blast of euerie winde.

Sonnet. 49.

Sonnet. 49.

Diana and her nimphs in siluane brooke,
 Did wash themſelues in ſecret farre apart :
 But bold *Aëon* dard on them to looke,
 For which faire *Phœbe* turnd him to a Hart.
 His hounds vnweeting of his fodaine change,
 Did hale and pull him downe with open crie :
 He then repenting that he ſo did range,
 Would ſpeake but could not, ſo did figh and die.
 But my Diana fairer and more cruel,
 Bereft me of my hart and in diſdaine :
 Hath turnd it out to feede on fancies fuel,
 And liue in bondage and eternal paine.
 So hartles doe I liue yet cannot die,
 Deſire the dog, doth chaſe it to and fro :
 Vnto her brest for ſuccour it doth flie,
 If ſhee debarre it whither ſhall it go.
 Now liues my hart in danger to be ſlaine,
 Vnleſſe her hart my hart wil entertaine.

Sonnet. 50.

HAnd, hart and eie, tucht thought and did behold,
 The onelie glorie that on earth doth grow :
 Hand quakt, hart fighd, but eie was fooliſh bold,
 To gaze til gazing wrought harts grounded woe.
 The obiect of theſe ſenſes heauenlie ſaint,
 With ſuch a maieſtie did me appall :
 As hand to write her praife did feare and faint,
 And heart did bleede to thinke me Beauties thrall.
 But eie more hardie than the hand or hart,
 Did glorie in her eies reflecting light :
 And yet that light did breede my endles ſmart.
 And yet mine eies nill leaue there former ſight.
 But gazing pine, which eie, hand, hart doth trie,
 And what I loue, is but hand, hart, and eie.

Sonnet. 51.

Sonnet. 51.

E Ach tree did boast the wished spring times pride,
 When solitarie in the vale of loue :
 I hid my selfe so from the world to hide,
 The vncouth passions which my hart did proue.
 No tree whose branches did not brauelie spring
 No branch whereon a fine bird did not sit :
 No bird but did her shrill notes sweetelie sing,
 No song but did containe a louelie dit.
 Trees, branches, birds, and songs were framed faire.
 Fit to allure fraile minde to careles ease :
 But carefull was my thought, yet in dispaire,
 I dwelt, for brittle hope me cannot please.
 For when I view my loues faire eies reflecting,
 I entertaine dispaire, vaine hope reiecting.

Sonnet. 52.

E Ach Creature ioyes Appollos happie sight, [ing
 And feede themselues with his sayre beames reflect-
 Nyght wandering trauelers at Cinthias sight,
 Clere vp their cloudy thoughts fond fere reiecting
 But darke disdayne eclipsed hath my fun,
 VVhose shining beames my wandering thought were
 For want whereof my litle worlde is done [guiding,
 That I vnneath can stay my mind from sliding,
 O happie birds that at your pleasure maie :
 Behold the glorious light of sols a raies,
 Most wretched I borne in some dismall daie :
 That cannot see the beames my fun displaies,
 My glorious sun in whome all vertue throwds,
 That light the world but shines to me in clouds.

Sonnet. 53.

Sonnet. 53.

IN Clowdes she shines and so obscurely shineth,
 That like a manes shipe at seas I wander :
 For want of her to guide my hart that pineth,
 Yet can I not entreat ne yet command her.
 So am I tied in Laborinths of fancy,
 In darke and obscure Laborinths of loue :
 That euerie one may plaine behold that can see,
 How I am fetterd and what paines I proue.
 The Lampe whose light should lead my ship about,
 Is placed vpon my Mistres heauenlie face.
 Her hand doth hold the clew must lead me out,
 And free my hart from thraldomes lothed place.
 But cleane to lead me out or Lampe to light me,
 She scornfullie denide the more to spight me.

Sonnet. 54.

BLame me not deere loue though I talke at randon.
 Terming thee scornfull, proud, vnkind, disdaineful
 Since all I doe cannot my woes abandon.
 Or ridde me of the yoake I feele so painefull.
 If I doe paint thy pride or want of pittie,
 Consider likewise how I blase thy beautie :
 Inforced to the first in mournfull dittie,
 Constrained to the last by seruile dutie :
 And take thou no offence if I misdeemed,
 Thy beauties glorie quencheth thy prides blemish :
 Better it is of all to be esteemed,
 Faire and too proud than not faire and too squemishe.
 And seeing thou must scorne and tis aprooued,
 Scorne to be ruthles since thou art beloued.

Sonnet. 55.

MY loue more bright than *Cinthias* horned head,
 That spreads her wings to beautifie the heauēns:
 When Titan coucheth in his purple bed,
 Thou liuest by Titan and inioiest his beames.
 Shee flies when he begins to run his race,
 And hides her head his beautie stains her brightnes:
 Thou staieſt thy beautie yeelds the funne no place,
 For thou excelleſt his beames in glories sweetnes.
 Shee hath eclips, thou neuer doest eclips,
 Shee ſometimes wanes thy glorie ſtill doth waxe:
 None but Endymyon hangeth at her lips,
 Thy beautie burnes the world as fire doth flaxe.
 Shee ſhines by months, thou houres, months, and yeares,
 Oh that ſuch beautie ſhould inforce ſuch teares.

Sonnet. 56.

Were words diſſolued to ſighs, ſighs into teares,
 And euerie teare to torments of the mind
 The minds diſtreſſe into thoſe deadly feares,
 That find more death than death it ſelfe can find.
 VVere all the woes of all the world in one,
 Sorrow and death ſet downe in all their pride:
 Yet were they inſufficient to bemone,
 The reſtles horrors that my hart doth hide.
 Where blacke diſpaire doth feede on euerie thought,
 And deepe diſpaire is cauſe of endles grieve:
 Where euerie ſenſe with ſorrowes ouer-wrought,
 Liues but in death diſpairing of reliefe.
 Whiſt thus my heart with loues plague torne aſunder,
 May of the world be cald the wofull wonder.

Sonnet. 57.

Sonnet. 57.

THe hunted Hare sometime doth leaue the Hound,
 My Nart alas is neuer out of chace :
 The liue-hounds life sometime is yet vnbound,
 My bands are hopeles of so high a grace.
 For natures sickenes sometimes may haue ease,
 Fortune though fickle sometime is a friend :
 The minds affliction patience may appease,
 And death is cause that many torments end.
 Yet I am sicke, but shee that should restore me,
 Withholds the sacred blame that would recure me :
 And fortune eke (though many eyes deplore me,)
 Will lend such chance that might to ioy procure me.
 Patience wants power to appease my weeping,
 And death denies what I haue long beene seeking.

Sonnet. 58.

When as I marke the ioy of euery wight, [ceaseth
 Howe in their mindes deepe throbbing forrow
 And by what meanes they nourish their delight,
 Their sweet delight my paine the more increaseth.
 For as the Deare that sees his fellow feede,
 Amid the lusty heard, himselfe fore brused :
 Or as the bird that feels her selfe to bleede,
 And lies aloofe of all her pheeres refused.
 So haue I found and now too deerely trie,
 That pleasure doubleth paine and blisse annoy :
 Yet still I twit my selfe of Surcuidrie,
 As one that am vnworthy to inioy.
 The lasting frute of such a heauenly loue,
 For whom these endles sorrowes I approue.

Sonnet. 59.

Sonnet. 59.

WHt haue I railed against loue many waies,
 But pardon loue I honour now thy power
 For were my Pallace Greeke Pyramides,
Cupid should there erect a stately bower.
 And in my Pallace sing his sugred songs,
 And *Venus* Doues my selfe will finely feede:
 And nurse her sparrowes and her milke white Swans.
 Yea, in my restles bosome should they breede.
 And thou deare Ladie sacred and diuine,
 Shalt haue thy place within my hart assignd:
 Thy picture yea thy fierie darting eien,
 Ile carrie painted in my griued mind.
 The chiefeft coullers shall be scarlet blood,
 Which *Cupid* pricketh from my wofull hart:
 And teares commixt shall further forth my good,
 To paint thy glories cording their defart.
 I now am changed from what I woont to be,
Cupid is God, And there is none but he.

Sonnet. 60.

WHO taught thee first to sigh Alasse sweet heart? *loue.*
WHO taught thy tongue to marshall words
 of plaint? *loue.*
WHO fild thine eies with teares of bitter smart? *loue.*
WHO gaue thee grieue and made thy ioyes so faint? *loue.*
WHO first did paint with coullers pale thy face? *loue.*
WHO first did breake thy sleepes of quiet rest? *loue.*
WHO forst thee vnto wanton loue giue place? *loue.*
WHO thrald thy thoughts in fancie so distrest? *loue.*
WHO made thee bide both constant firme and sure. *loue.*
WHO made thee scorne the world and loue thy friend? *loue.*
WHO made thy mind with patience paines indure? *loue.*
WHO made thee settle stedfast to the end. *loue.*

Then loue thy choice though loue be neuer gained,
 Still liue in loue, dispaire not though disdained.

FINIS. T. W.